The Unesco Courier

A window
open on the world

On parade for 2,000 years

A CHINESE EMPEROR'S CLAY ARMY

TREASURES
OF
WORLD ART

148

Nepal

The birth of the Buddha

The birth of Siddhartha Gautama, the founder of Buddhism, is portrayed in this eighteenth-century gilt-bronze statuette (56 cm high). Gautama Buddha as he is known to his followers (Buddha, meaning Awakened or Enlightened One, is a title and not a proper name) is traditionally thought to have been born around 563 BC in the grove of Lumbini in present-day Nepal. In this traditional rendering of the birth scene he is emerging from the right side of his mother Maya, who holds the flowering branch of a tree. The encrustation of coloured gems is typical of the craftsmanship of Nepalese bronzeworkers and jewellers.

Photo © Union of National Museums, Guimet Museum, Paris

The Unesco Courier

DECEMBER 1979 — 32nd YEAR

PUBLISHED IN 20 LANGUAGES

English	Italian	Turkish
French	Hindi	Urdu
Spanish	Tamil	Catalan
Russian	Hebrew	Malaysian
German	Persian	Korean
Arabic	Dutch	Swahili
Japanese	Portuguese	

Published monthly by UNESCO
The United Nations
Educational, Scientific
and Cultural Organization

Sales and Distribution Offices
Unesco, Place de Fontenoy, 75700 Paris

Subscription rates
1 year : 35 French Francs
2 years: 58 FF
Binder for a year's issues: 29 FF

The **UNESCO COURIER** is published monthly, except in August and September when it is bi-monthly (11 issues a year). For list of distributors see inside back cover.
Individual articles and photographs not copyrighted may be reprinted providing the credit line reads "Reprinted from the **UNESCO COURIER**", plus date of issue, and three voucher copies are sent to the editor. Signed articles reprinted must bear author's name. Non-copyright photos will be supplied on request. Unsolicited manuscripts cannot be returned unless accompanied by an international reply coupon covering postage. Signed articles express the opinions of the authors and do not necessarily represent the opinions of UNESCO or those of the editors of the **UNESCO COURIER**. Photo captions and headlines are written by the Unesco Courier staff.

The Unesco Courier is produced in microform (microfilm and/or microfiche) by: (1) University Microfilms (Xerox). Ann Arbor, Michigan 48100, U.S.A.; (2) N.C.R. Microcard Edition, Indian Head, Inc., 111 West 40th Street, New York, U.S.A.; (3) Bell and Howell Co., Old Mansfield Road, Wooster, Ohio 44691, U.S.A.

The Unesco Courier is indexed monthly in the Readers' Guide to Periodical Literature, published by H.W. Wilson Co., New York, and in Current Contents - Education, Philadelphia, U.S.A.

Editorial Office
Unesco, Place de Fontenoy, 75700 Paris - France

Editor-in-chief: Jean Gaudin

Assistant Editor-in-chief: Olga Rödel

Managing Editor: Gillian Whitcomb

Editors:

English	Edition:	Howard Brabyn (Paris)
French	Edition:	
Spanish	Edition:	Francisco Fernandez-Santos (Paris)
Russian	Edition:	Victor Goliachkov (Paris)
German	Edition:	Werner Merkli (Berne)
Arabic	Edition:	Abdel Moneim El Sawi (Cairo)
Japanese	Edition:	Kazuo Akao (Tokyo)
Italian	Edition:	Maria Remiddi (Rome)
Hindi	Edition:	H.L. Sharma (Delhi)
Tamil	Edition:	M. Mohammed Mustafa (Madras)
Hebrew	Edition:	Alexander Broîdo (Tel Aviv)
Persian	Edition:	Fereydoun Ardalan (Teheran)
Dutch	Edition:	Paul Morren (Antwerp)
Portuguese	Edition:	Benedicto Silva (Rio de Janeiro)
Turkish	Edition:	Mefra Ilgazer (Istambul)
Urdu	Edition:	Hakim Mohammed Saïd (Karachi)
Catalan	Edition:	Cristian Rahola (Barcelona)
Malaysian	Edition:	Azizah Hamzah (Kuala Lumpur)
Korean	Edition:	Lim Moun-young (Seoul)
Swahili	Edition:	Domino Rutayebesibwa (Dar-es-Salaam)

Assistant Editors:
English Edition: Roy Malkin
French Edition: Djamel Benstaali
Spanish Edition: Jorge Enrique Adoum

Research: Christiane Boucher

Illustrations: Ariane Bailey

Layout and Design: Philippe Gentil

All correspondence should be addressed to the Editor-in-Chief in Paris.

page

5 **A CHINESE EMPEROR'S CLAY ARMY**
by Gu Wenjie

9 **THE HOLY PLACES OF UPPER NEPAL**
by Corneille Jest

25 **THE BUDDHIST VISION IN THAI ART**
by Adul Wichiencharoen

EIGHT PAGES IN FULL COLOUR

29 **ANCIENT GOLD FROM THE MELTING-POT OF CENTRAL ASIA**
by Viktor I. Sarianidi

35 **THE PAINTINGS OF PAGAN**
Temple walls that tell the story of the Buddha's many lives
by Klaus Wenk

42 **UNICEF GREETING CARDS**

43 **UNESCO COURIER INDEX 1979**

2 **TREASURES OF WORLD ART**
NEPAL: The birth of the Buddha

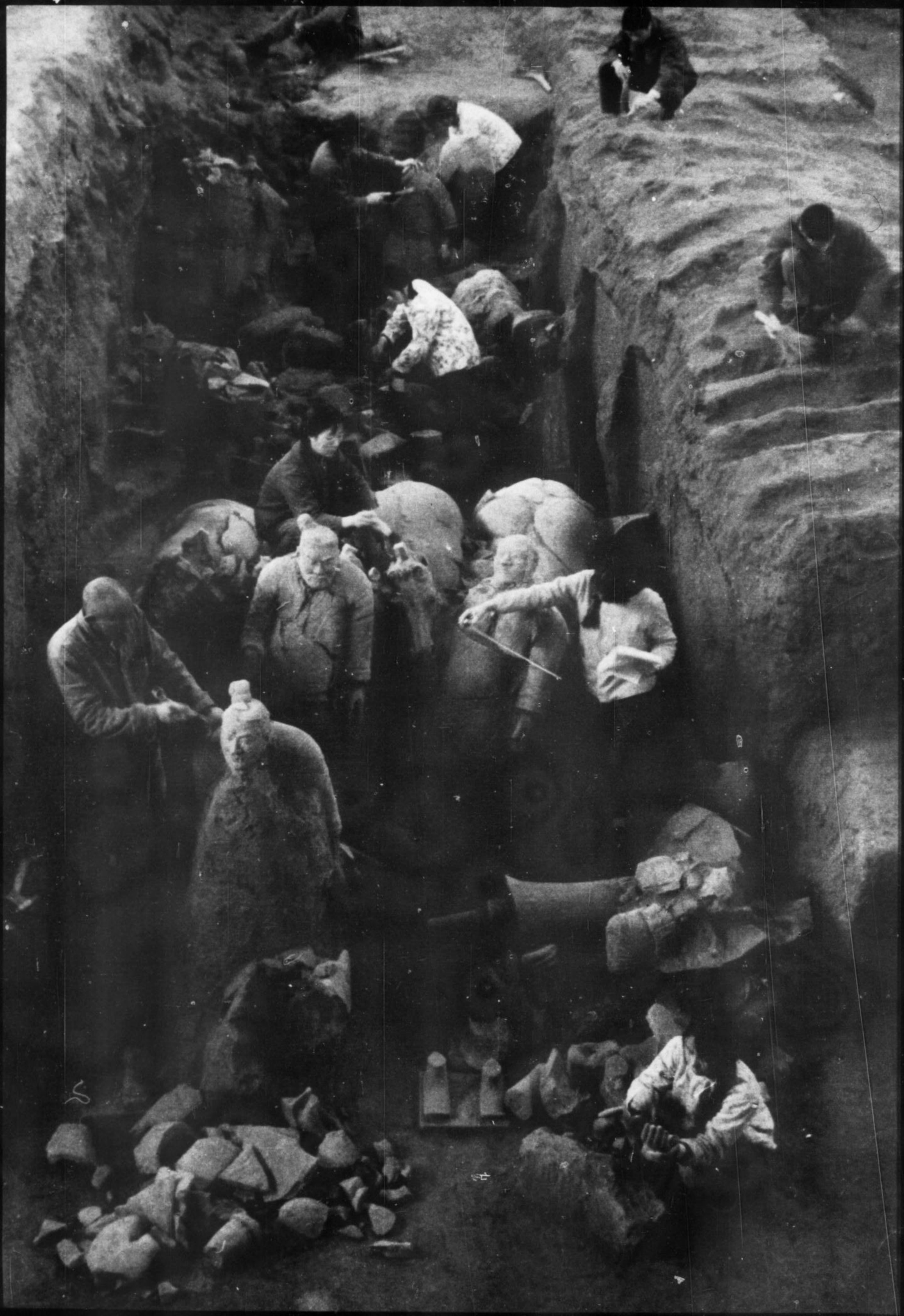
ISSN 0041-5278
N° 11 - 1979 - OPI - 79 - 1 - 360 - A

Photo © *China Features*, Peking

Cover

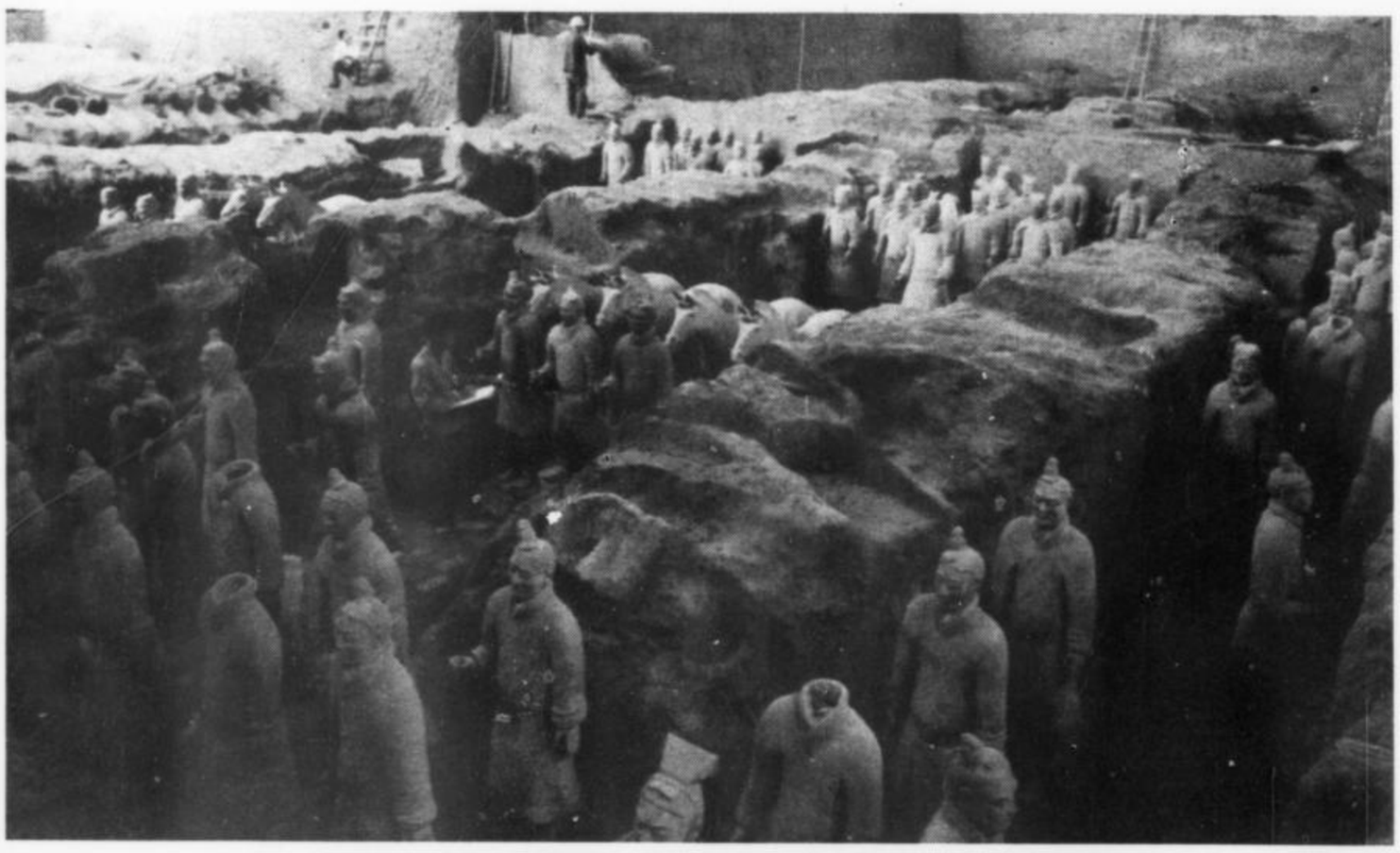
Since 1974, Chinese archaeologists have been unearthing a fabulous life-size army of clay warriors discovered in an underground vault in Shensi province, China. In his article, Gu Wenjie tells us that each figure in this 6,000-strong army is a true portrait of a individual member of the emperor's bodyguard, fashioned with artistry and meticulous attention to detail (cover photo). Other articles in this issue, which is devoted to Asia, discuss a rich archaeological find in Afghanistan and the Buddhist influence on life and art in Nepal, Thailand and Burma.

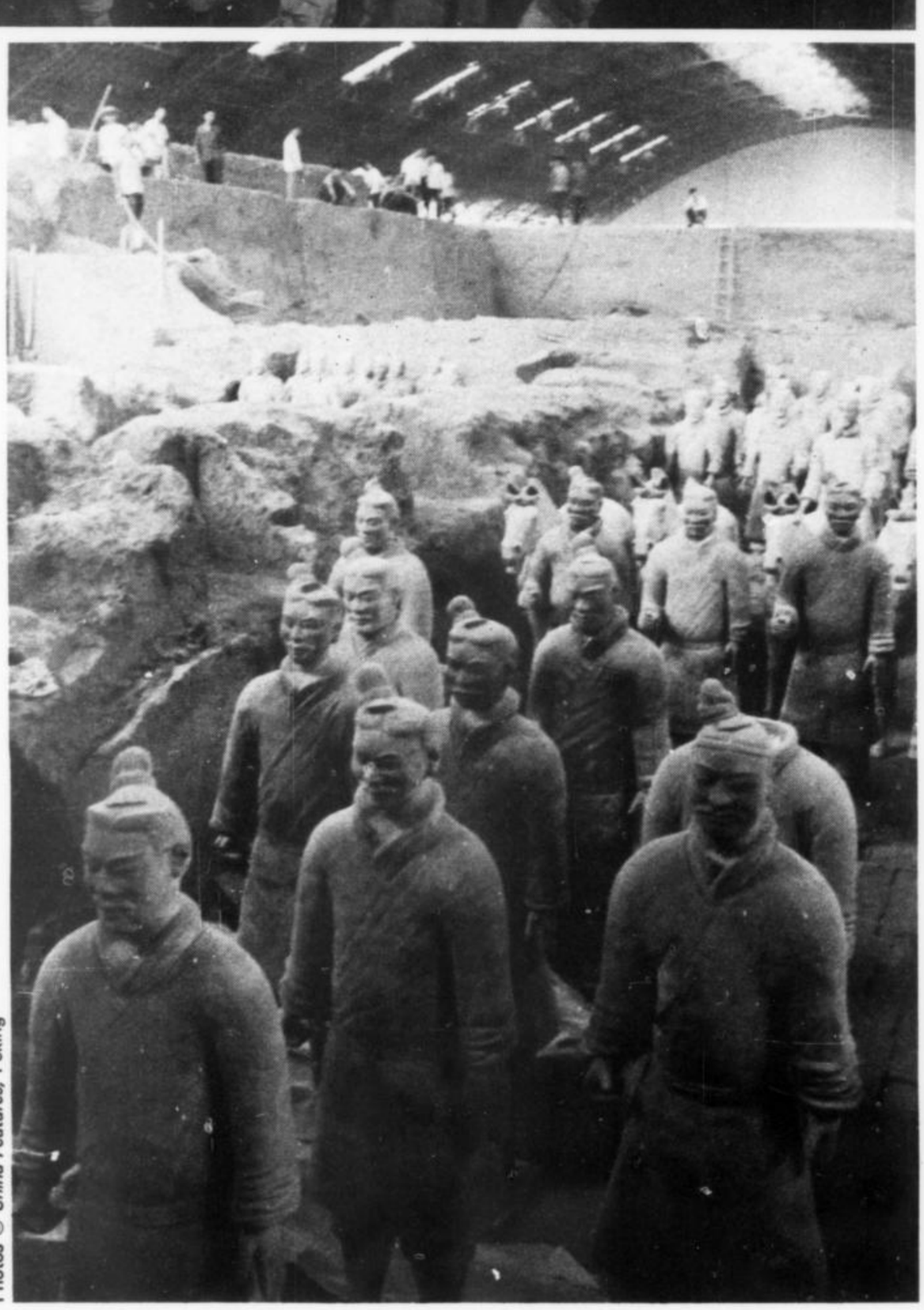
2 V 1 8 0 E 7 9 M I



A Chinese emperor's clay army

by Gu Wenjie





Photos © *China Features*, Peking

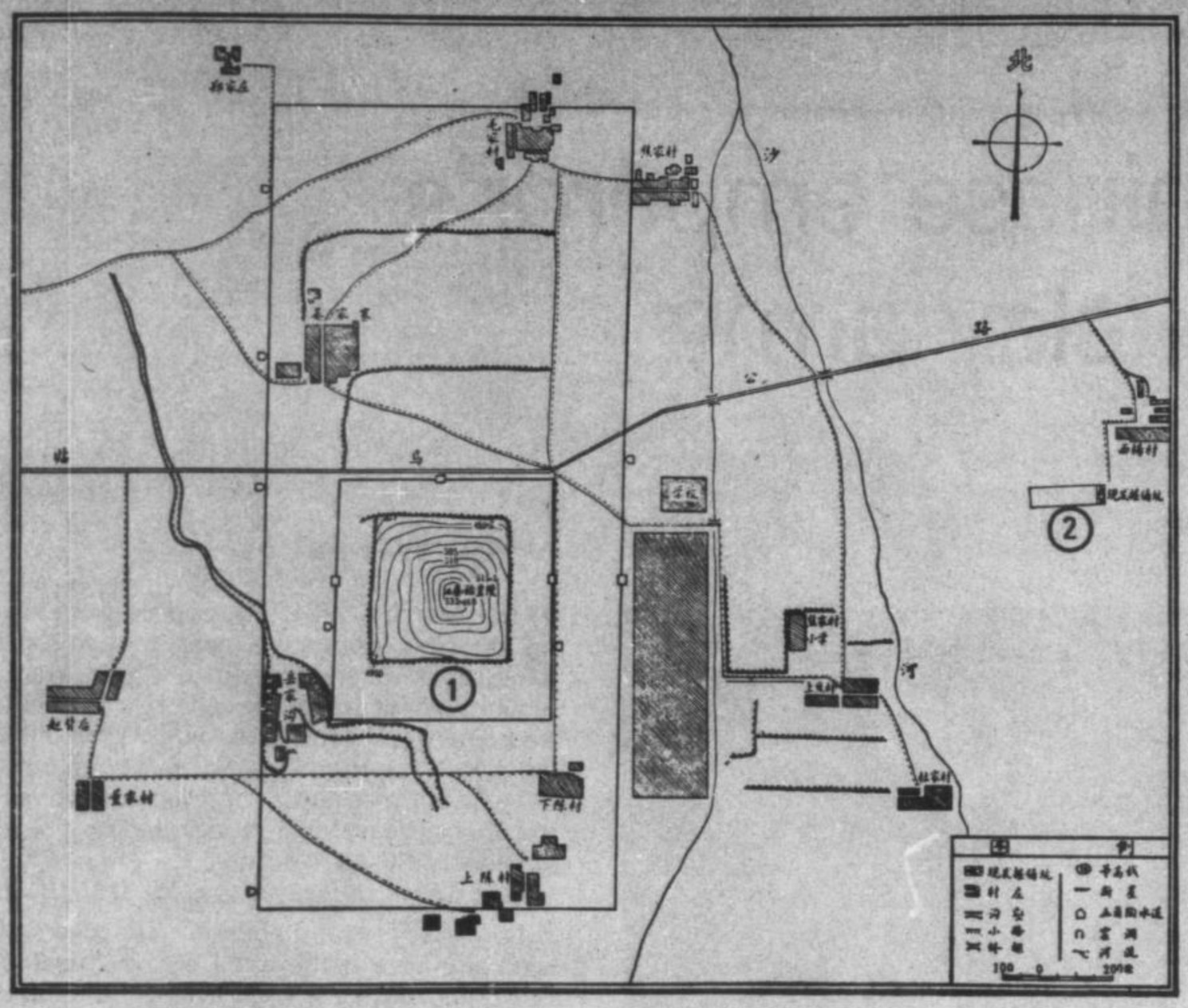
IN March 1974, villagers from a people's commune near the city of Sian in Shensi province, China, were responsible for one of the century's most extraordinary archaeological finds. While drilling a well they struck, not water, but a tunnel which turned out to be filled with an army of life-size warriors, horses and chariots, all modelled in terra-cotta.

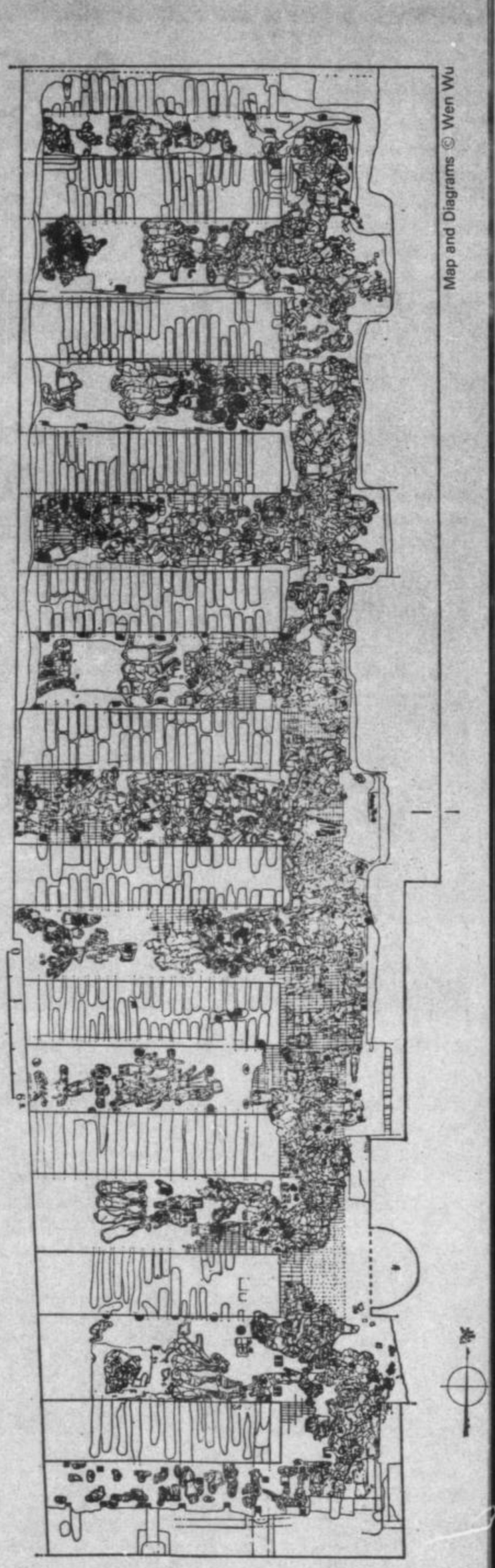
The clay phalanx, several thousand strong, was found buried just over a kilometre east of the tomb of the Emperor Qin Shihuang (Chin Shih Huang), the ruler who unified China's warring states over 2,000 years ago. When all the pieces have been lifted from the earth, restored and put on display in a permanent museum, they may capture the world's imagination as strongly as the other monumental achievement for which the mighty Emperor is remembered, the Great Wall of China.

The villagers reported their discovery to the authorities and a team of archaeologists was called in to supervise scientific excavations of the area. They discovered a subterranean pit, 210 metres long by 60 metres wide, filled with pottery figures. A preliminary dig over an area of 1,000 square metres revealed 520 clay warriors (each between 1.78 and 1.87 metres high) and ▸

For two millennia, a 6,000-strong legion of life-size warriors, modelled in clay and complete with weapons, horses and war chariots, have kept a silent, subterranean vigil over the tomb of Qin Shihuang (Chin Shih Huang Ti), a fitting escort for the man who built the Great Wall and ruled from 221 to 210 BC as the first emperor of a unified China. This long-buried army is gradually being uncovered at a site to the east of the emperor's tomb, near the city of Sian in Shensi province. The legion was interred in battle array in a huge earth and timber vault. As the photos (exclusive to the *Unesco Courier)* on these two pages show, not all the figures survived intact the collapse of the roof following a fire caused by a rebel army three years after the emperor's death, and their shattered remains are now being painstakingly pieced together by Chinese archaeologists. The site is protected by a huge hangar which will eventually become a permanent museum.

GU WENJIE, *of the People's Republic of China, is a specialist in archaeology and a staff reporter of* China Features.

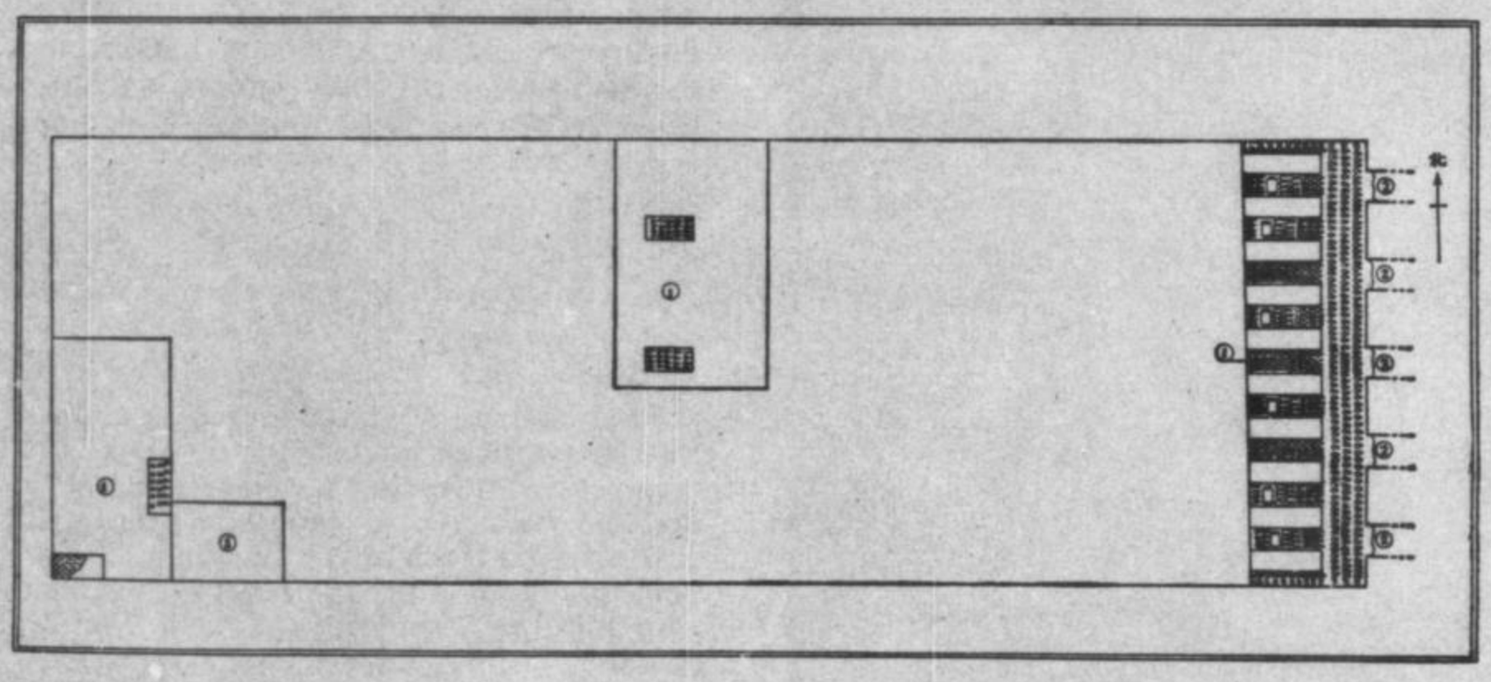




Map and Diagrams © Wen Wu

Map shows location of emperor Qin Shihuang's tomb (1) and of the underground vault (2), 1,225 metres to the east, in which the clay army was found. A modern highway runs close by the northern side of the tomb which has not yet been excavated and is believed to be intact. The emperor's last resting place, a veritable underground palace, is reputed to have taken 700,000 workmen thirty-six years to complete. Experts say that it will take two generations to unearth all the treasures buried within the tomb complex.

Below, plan of the underground vault, drawn up in 1975, showing (1) trial exploratory trenches, left and centre, and excavated area, and (2) the sloping entrance passageways. Right, detailed diagram of the excavated area of the vault. In the eleven corridors can be seen the life-size figures of warriors and horses.



twenty-four life-size pottery horses. Experts have since estimated that there may be as many as six thousand ceramic models on the site.

The warriors, which are in an excellent state of preservation, are well-proportioned, and the delineation of their features indicates craftsmanship of a high order. Some of them are stamped with the names of the potters who made them. Armour, belts, leggings and boots are all modelled with careful attention to detail. But perhaps the most remarkable thing of all is that each figure is a unique portrait. One soldier, perhaps a veteran, is shown with knitted brows and tightly compressed lips; another, with arched eyebrows and blazing eyes, might have been a raw recruit; a third has a curled moustache and the cheerful look of an optimist untroubled by thoughts of death on the battlefield. No two of them are alike.

Flecks of colour on the models and in the earth where they were found indicate that they were originally painted in an array of mineral colours: red, pink, purple, blue, green, yellow, orange, black, brown, grey and white.

Study of the site has shown that the army was buried in a massive underground vault whose ceiling, supported by wooden beams, collapsed after a great fire. The archaeologists began work at the east end of the rectangular vault. They unearthed five downward-sloping entrance passageways leading into the chamber, where they came upon a host of warriors, three deep, all facing eastwards in battle formation. Three figures, one in the middle and one at each end of the first row, were probably the commanders.

These lightly equipped warriors, armed with cross-bows or hand-bows and quivers, appear to have been the vanguard. Behind them is deployed the main body of the force, densely packed columns of infantrymen interspersed with chariots, each of which is drawn by four horses. Most of these soldiers were armed with lances or

Photos © *China Features*, Peking

Drawings © Wen Wu

2

The astonishing individuality of each member of emperor Qin Shihuang's terra-cotta army seems to indicate that these figures are true-to-life portraits of actual members of the imperial bodyguard (see portrait gallery at left). The kneeling figure, second from top, is an archer who originally held a real hand-bow. The top three figures wear variations of the distinctive hair-style with a bun on top of the head adopted by most of the warriors, while the fourth figure at the bottom of the page wears a flat cap held in place by an elaborate chin-strap (see also detailed drawings, above).

halberds, although some carried short-handled weapons. Some wear robes; others are in armour. The horses, just as lifelike as the warriors, have forward-pointing ears and curly manes. They look ahead intently, alert for a sign from their masters. Their tails are knotted, as if to allow them to gallop more freely.

The northern and southern flanks of this main phalanx are each guarded by a column of warriors two deep, facing outwards. These "side-guards" are armed with the same weaponry as the vanguard.

Trial excavations at the western edge of the pit have also brought to light the soldiers of the rearguard, who face west. The whole well-organized symmetrical array of warriors, horses and chariots armed with a diversity of weapons and ready for battle indicates the terrible array of the Emperor's legions.

After comparing the model soldiers and horses with previously unearthed pottery figures of the Qin (Chin) dynasty, archaeologists concluded that they were funeral accessories which had been buried with the Emperor Qin Shihuang (259-210 BC), whose tomb has never been excavated. According to historical records, the construction of Qin Shihuang's tomb began long before the Emperor's death, and it seems almost certain that the manufacture of the ceramic figures formed part of these preparations.

Qin is one of the most important figures of early Chinese history. During his reign,

Right, Chinese experts put the finishing touches to figures resurrected after their 2,000-year interment.

Photo © *China Pictorial*, Peking

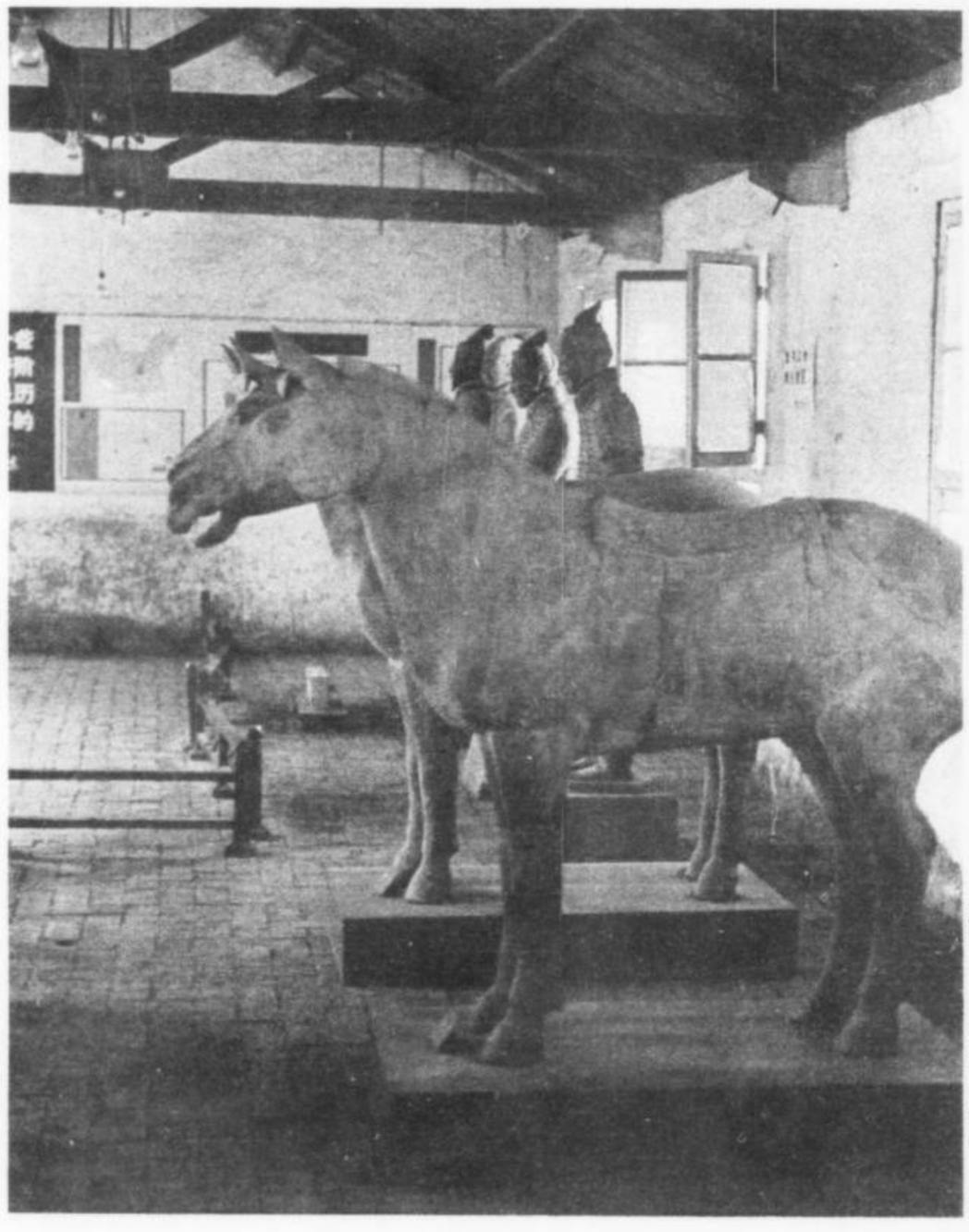
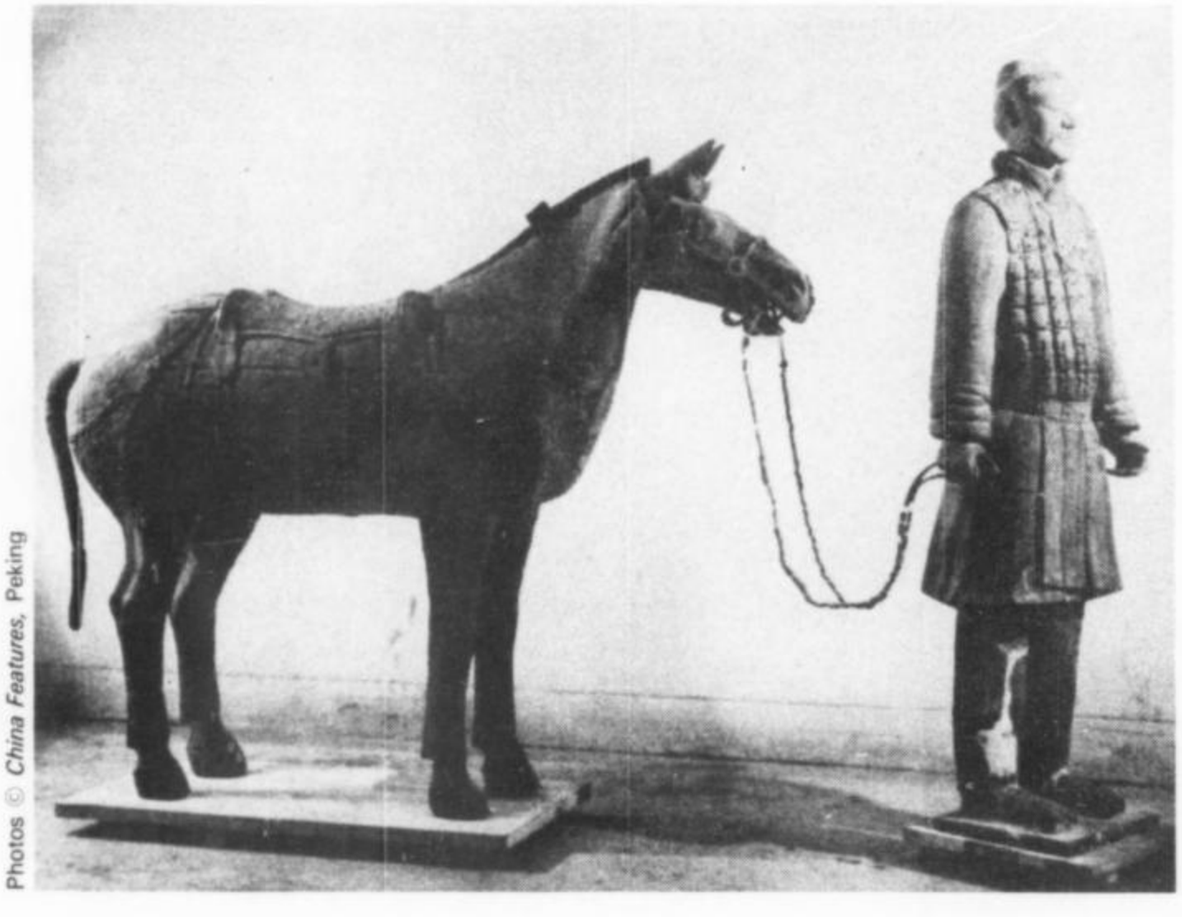


Photo © Todd Hutcheson, USA



Photos © *China Features*, Peking

Fashioned in terra-cotta and with the same extraordinary vigour and realism as the warriors, hundreds of magnificent horses have been unearthed at the site near Sian. Some served as mounts for the light cavalry, while others, harnessed four abreast, pulled the emperor's war chariots which had proved themselves to be a battle-winning element on the rolling plains of China. Each chariot carried a driver and two other soldiers armed with spears, swords and cross-bows.

China's system of writing was standardized, as were its weights and measures, coinage and calendar. He ordered the construction of irrigation canals and post roads which linked the whole of his empire. He joined up walls built earlier by individual states, thus forming the Great Wall, a solid barrier against the threat from nomadic tribes to the north.

He dragooned millions of men into working on these immense construction projects, and forced rich and influential people to move from the provinces to the capital. Hundreds of intellectuals were massacred for daring to criticize the Emperor's policies, and books dealing with subjects other than agriculture, medicine, pharmacy and astronomy were burned because he considered such knowledge to be subversive.

Only a small portion of the vault near the Emperor's burial mound has so far been excavated but it has already yielded, as well as warriors, horses and chariots, a rich store of iron farm implements and objects of gold, jade and bone, linen, silk and leather. Many well-preserved bronze weapons have also been unearthed: arrowheads, and swords which have remained shiny and sharp; and cross-bows found in such numbers as to suggest that they must have been a widely used weapon in the China of Qin Shihuang.

A museum is being constructed over the site. It will shelter both the finds and the archaeologists, who are faced with years of painstaking work before the vault gives up all its secrets.

■ **Gu Wenjie**

The holy places of upper Nepal

by Corneille Jest

'ON the summit of the sacred mountain a precious jewel like a crystal stupa;
On the east side the dwelling of the Three Precious Protectors;
On the south side the palace of the divinity Tara;
On the west side the palaces of the divinity Dorje Pamo and the Dakini fairies;
On the north side the palace of the divinity Dorjechang...'

The "sacred mountain" of this Nepalese poem is Mount Dhaulagiri, one of the highest of the great Himalayan peaks; with Everest, Annapurna and Kanjiroba it forms a towering backdrop to the kingdom of Nepal.

Just three decades ago, Nepal was known only to a handful of fortunate out-

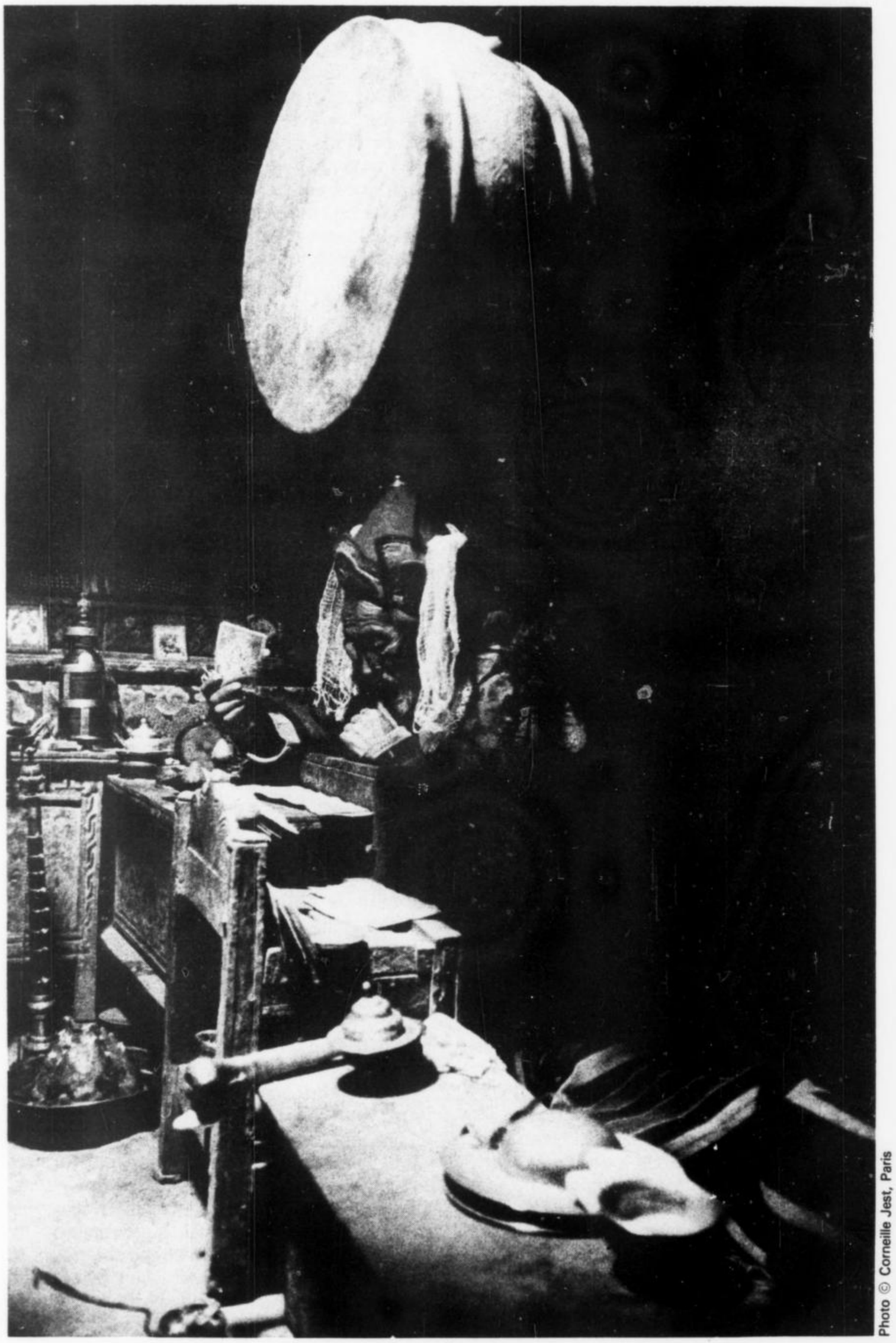


Photo © Corneille Jest, Paris

For the people of northern Nepal's high valleys, every moment in life is imbued with sacred significance. Monks officiate at birth, marriage and death, and also give their blessing to a host of everyday activities such as building houses and marking out the boundaries of fields. The lama ("master") is a spiritual guide who attends to the welfare of the community. His many duties include the performance of protection rites for people and their possessions and casting out the souls of the dead to protect them from capture by demons. Protection rituals also accompany the treatment prescribed by the lama-doctor, right, whose battery of cures ranges from herbal remedies to cupping (drawing blood from the body by forming a partial vacuum over a certain spot).

CORNEILLE JEST, *of France, is director of a multidisciplinary research programme of the Centre National de la Recherche Scientifique in the Himalayas. A Unesco consultant for the cultural heritage in Nepal, he has published numerous articles on the Himalayan region. Lavishly illustrated with his own photographs, his book* Tarap, une Vallée dans l'Himalaya *was published in 1974 by Editions du Seuil, Paris.*

Nepal

siders, but over recent years it has gradually become more open to the world. The trickle of mountain climbers, occasional travellers from the West and visitors anxious to learn about its culture, has become a flood of tourists seeking the exotic and escape from their own environment.

Perched high up in "the roof of the world", Nepal stretches some eight hundred kilometres from east to west. From north to south, stepped hills descend to the Ganges plain below; rivers and mountains divide the landscape into a vast chequer-board of natural regions of immense diversity.

Situated as it is in the heart of the Himalayan range, Nepal has assimilated and preserved cultural influences both Indian and central Asian in origin. With their comparative isolation making exchange difficult, the peoples of the upper valleys have, until recently, maintained their way of life, their religion and their architecture unaffected by outside influences. And whereas the peoples of the middle valleys look towards Kathmandu and the south and speak or understand Nepalese and follow the Hindu religion, those who live in the high valleys of the north and in the foothills of the Himalayas are of Tibetan or Tibeto-Burmese culture and language and most of them are Buddhists.

The upper valleys dominate the passes between Tibet and Nepal. With their high altitude, harsh climate and the very low rainfall to the north of the upper range, they can support only marginal agriculture, including the cultivation of barley, buckwheat and, more recently, potatoes. The breeding of the yak and its hybrids, of sheep and goats, provides an additional source of food and raw material for weaving. These meagre farming and breeding resources are supplemented by exchanging local grain for salt from the salt lakes of the Tibetan plateau.

In the spring, when the crops have been sown, the herds are sent up to spend the summer in the higher mountain pastures; summer is also the time for the exchange of grain and salt. In autumn, after the harvest, some of the inhabitants go down to the middle valleys to market their products such as textiles and medicinal plants.

Religious life hinges round Buddhism, the pattern of which was first developed in Tibet in the 8th century. Time is reckoned according to the lunar calendar. The New Year falls in mid-February and this is when the ritual of the expulsion of evil takes place. In midsummer there are ceremonies to ensure the abundance of crops and the fertility of livestock. Places of worship are numerous and include village temples and private chapels as well as monasteries in which gather men or women who have vowed to live a life of meditation.

It should be noted that Buddhism has adopted a highly structured form in these regions. The priests or lamas fulfil a decisive role as spiritual guides without whose assistance man would be deprived of any hope of salvation. The monks provide the laity with access to liturgical or magical formulae and constitute a powerful hierarchical organization which finds collective expression in complex rituals and rigid formalism. The monk may belong to a contemplative order and live in seclusion from the outside world, or may devote himself to imparting his knowledge to the members of the community as an educator, teacher, painter of religious pictures, doctor or astrologer. The monastic system, which a few centuries ago had great significance in northern Nepal, has experienced a renaissance in more recent times, particularly under the influence of the lamas who came from Bhutan towards the end of the 19th century.

The early beliefs of Upper Nepal were centred on the divinities of the mountains and are preserved in the oral tradition in the form of tales and narratives still known to everyone. The whole mountain area belongs to an extremely ancient sacred geography which has been assimilated by Buddhism and, to a lesser degree, by Hinduism. The legend of Padmasambhava, the saintly propagator of Buddhism in the region of the Himalayas in the 8th century, refers mainly to the transformation of the old divinities of the mountains and lakes into defenders of the new faith.

The traveller who journeys up from the south, through dense forests of oak and fir, or from the north across a countryside of blossoming mountain plants, suddenly comes upon the sanctuary of Muktinath, perched high above the Kali Gandaki valley. Here on the arid slopes men have settled, setting out terraced fields and building reservoirs to conserve and control the irrigation water on which their survival depends. Whether because of the powerful massifs of Nilgiri and Dhaulagiri that tower above it, or the presence of natural gas that bursts into flame on contact with the air, Muktinath, in its unique setting, has become a focal point for the religions of the Himalayas.

Around a pagoda-temple, water from a sacred spring spouts forth in a hundred and eight jets in which pilgrims take purifying baths. Here too stands a statue in gilt bronze which is worshipped by some as Vishnu and by others as Buddha Lokeswar. An archaeologist attempting to identify the statue, but who hesitated to do so because the hands were hidden behind gilt ornaments, was told that the smile of wisdom on the face was the best guide. Set in the midst of a treeless landscape, the sanctuary itself is surrounded by poplars, said to be the staffs of the eighty-four yogi, "The Perfect Ones", who have passed on the occult doctrines revered by both the Hindus and the Buddhists.

Lower down, where the natural gases burn, is the small "temple of the miraculous fire", *Sala mabar Dolamebar.* Here, where "earth, stone and water burn", the pilgrims come to make their offerings and to collect holy water. Near this spot stands the *Gompa sarwa,* "the new temple", built in 1938 by the chief of the village of Dzar; it is remarkable for its size (the main building measures 14 × 23 metres) and the delicacy of its sculptures and its decorated wooden panelling. And to the north-east stands the *Marma Lhakhang,* "the temple of the lamps", which contains a large statue of Padmasambhava.

Just below the pilgrimage site stand "the six villages", each of which is situated on a hill. The largest of these villages is called *Dzong,* "the fort", or *Rab gyal tse,* "the Peak of Supreme Victory". The mud walls which mark out the site of an old fortified palace give an idea of the size of the original complex of buildings; a temple and a few monastery buildings still stand nearby. Inside, one can appreciate all the splendour of a vast assembly hall (9 × 12.5 metres) with its wooden panelling and six finely sculpted pillars. The altar is crowned by a statue of

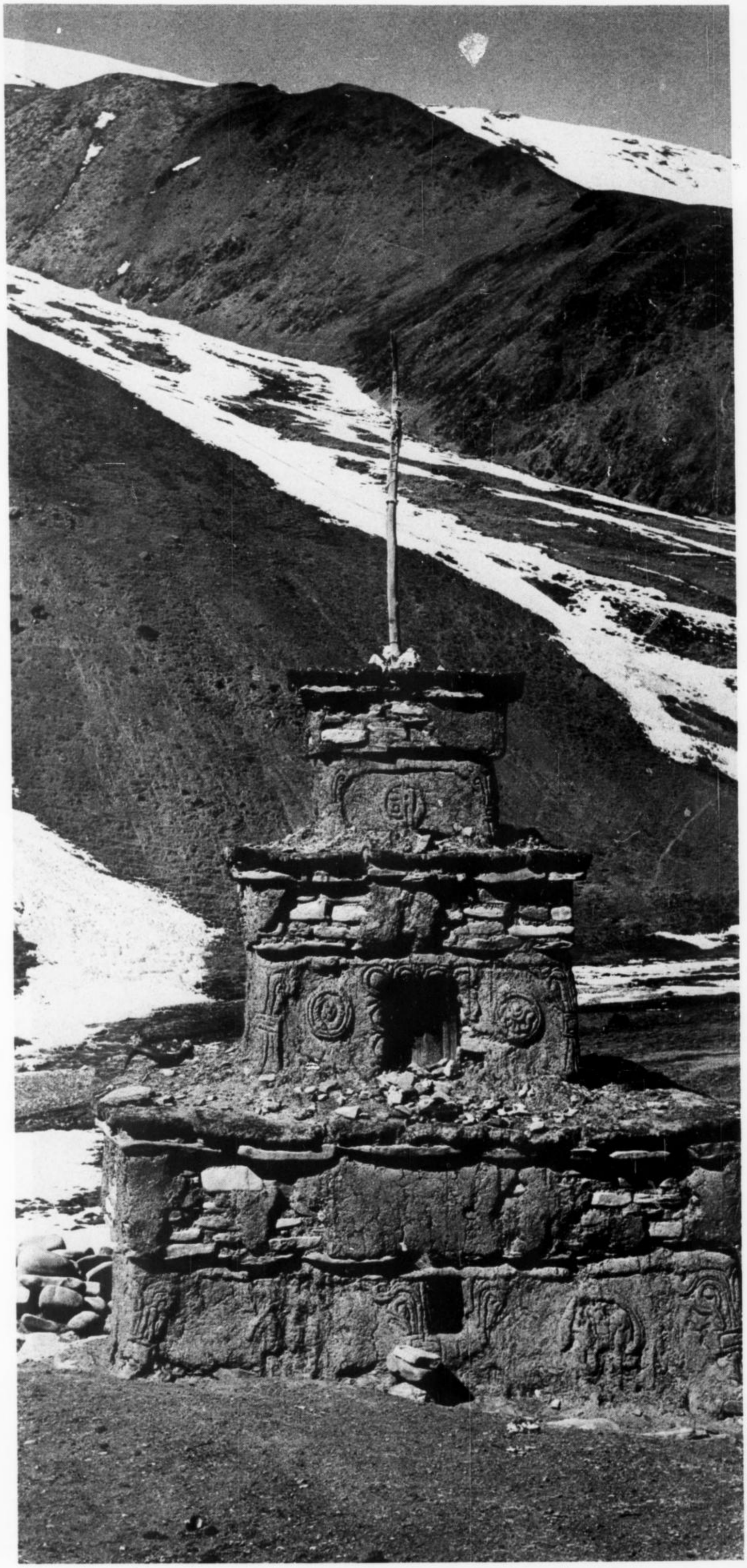
CONTINUED PAGE 14

Colour photo

The remoteness of the high Himalayan valleys of Nepal has fostered the survival of many ancient traditions among people who feel a deep sense of communion with the barren, windswept landscape around them. These rocks beside a pilgrims' way in the Khumbu region have been engraved with prayers by the faithful. Such sacred rocks hark back to very ancient pre-Buddhist beliefs in mountain spirits.

Colour page left

Religious traditions in the Dolpo region of upper Nepal are strongly influenced by the form of Buddhism known as Bon, which absorbed religious teachings from India and combined them with pre-Buddhist beliefs akin to shamanism. In this part of the Himalayas special rites are sometimes performed to banish evil spirits. Kindly divinities are invoked and appear in the form of masks worn by the monks, who perform sacred dances. Top photo shows a participant at an exorcism ceremony wearing the blue mask of the mythical bird Garuda. In Nepal Buddhism and Hinduism are practised side by side and their traditions have intermingled. Below, gilt bronze statue in a pagoda-temple at Muktinath, a focal point of Himalayan religions. It is revered by Hindus as the God Vishnu and by Buddhists as the Buddha Lokeswar. Another sanctuary at Muktinath honours Padmasambhava (the "Lotus-Born"), the Indian mystic who in the eighth century introduced to the Himalayas the form of Buddhism known as Tantrism (so named after its holy scriptures, the Tantra). To his followers Padmasambhava is a great Tantric God rather than a historical figure.



Right, a *chorten* or tomb-sanctuary high in the Tarap valley, northern Nepal. In addition to the major conservation programme now being carried out by the Nepalese Government and Unesco in the Kathmandu valley, Nepal's department of archaeology is taking steps to safeguard and preserve the monuments of northern Nepal. A team of Unesco specialists is helping to draw up an inventory of the most important monuments and sites.

Photo © Corneille Jest, Paris

Photos © Corneille Jest, Paris

High in the Himalayas, tea is prepared according to a special recipe. After being left to boil for a long time, it is poured into a churn and mixed with yak butter and salt. This highly nutritious emulsion is consumed in large quantities.

Sakyamuni (the Buddha) and the murals depict the Medicine Buddhas.

The sanctuary of Muktinath comes to life at the end of August, when some of the faithful celebrate the "midsummer festival"; others pay tribute to Vishnu at the full moon of Bhado (August-September). The pilgrims make their way to Muktinath, in family groups or by entire villages, wearing the clothes of the plains, simple loincloths with cotton turbans knotted on their heads, or clad in wide cloaks lined with brocade and bright with jewels.

The followers of Vishnu or Siva take a ritual bath; the Buddhists make offerings to the sacred fire and walk round the site one hundred and eight times, following a precise itinerary. Then follow the festivities, games of skill, archery and horse races in honour of the divinities of the earth and mountains. The whole mountain becomes a huge sanctuary. Then the pilgrims wend their way back to a nearby oasis or to the distant plain of Terai, confident that their meritorious acts will ensure a good harvest, long life and, most important of all, a better re-birth.

For the inhabitants of the upper valleys of Nepal nature is in communion with the divine, and this rapid survey of the holy places, the traditional way of life and the ceremonies through which they give expression to their profoundly religious temperament, brings us to examine the question of how best to protect and if possible maintain the vitality of a culture now confronted with Western technology and ways of thought.

The cultural future of northern Nepal will be affected by two important factors—the introduction of modern materials that have only recently become available for the maintenance and restoration of buildings, and the impact of a rapidly developing tourist trade on traditional life.

The architecture of northern Nepal was designed to withstand rigorous climatic conditions; unlike those in the Kathmandu valley, the buildings are very simple on the outside, all the splendour and decorative

The chequer-board, right, is being used for a game which is something more than a game. It is divided into one hundred and four squares, each of which represents a phase of existence in a "sphere of rebirth". At the centre of each square is one of six letters, A, S, R, G, D or Y, which also figure on the sides of a dice. The letter which comes up when the dice is thrown determines the thrower's "region of rebirth". A player who throws the letter A five times, for example, is reborn in the Paradise of Padmasambhava. What is for some of the players merely a source of diversion is for the monks one way of approaching the verities of Buddhism.

CONTINUED PAGE 19

Flat roofs of houses in this Himalayan village built on a mountain slope provide the villagers with a terraced walk between each dwelling, a meeting-place, and a spot for drying grain and piling up firewood. Prayer banners can be seen flying from the masts. As they flutter in the chilly air, these "horses of the wind" bear messages to the sky gods and invoke their protection.

To bring good fortune to the house they are building, these two men are tracing a *lingam,* the generative emblem of Shiva, the god of creation, on a stone which will form part of the fireplace.

Photos © Corneille Jest, Paris

Lines of pilgrims wend their way towards Buddha-ri, a sacred mountain in the Dolpo. They will walk around the peak, and on reaching a cairn and a prayer-mast at the Drolma col will prostrate themselves before attaching new prayer flags to the mast. The cult of the mountains, still a living tradition high in the Himalayas, is associated with very ancient beliefs absorbed by Buddhism and (to a lesser extent) Hinduism.

During the midsummer festival (July-August), the young people of the Dolpo region are given the task of whitewashing and decorating the holy buildings known as *chorten* (a Tibetan word meaning "receptacle of offerings"). The *chorten* is a form of *stupa,* the characteristic Buddhist structure. The faithful walk around these sanctuaries intoning *mantras* (sacred formulae for communion with the gods).

Below, a row of *chorten* in the grandiose setting of the Tarap valley.

Photos © Corneille Jest, Paris

Photos © Corneille Jest, Paris

At the midsummer festival, held each year to ensure that livestock will prosper and crops will be abundant, the inhabitants of the isolated valleys of the Dolpo region gather to attend religious ceremonies held in monasteries, chapels and, as in photo, the village temple.

This man from the Tarap valley is wearing the mask of the *drekar,* or white devil. If he appears during the period before the New Year in which the monks go into retreat, custom has it that he must be given some butter, some *tsampa* (grilled barley-meal) and a measure of salt. Accepting these gifts, he replies:
"White is my right cheek
Like that of the king of India,
My left cheek is black
Like that of the king of China,
Sun and moon upon my brow
Like the master Padmasambhava,
On my nose a cowrie shell
In the manner of "tse tse" the goat."

Photos © Corneille Jest, Paris

Clad in brightly coloured robes, the demons dance during a ritual exorcism ceremony performed to protect the Tarap valley from evil spirits (see also colour photo page 11).

Divinities invoked in the course of rituals form the backdrop of this temple altar in the Dolpo region. The figurines in the copper bowl in the foreground represent the spirits of the mountains. The form of Buddhism practised in this region of the Himalayas is a synthesis of Mahayana and Tantric Buddhism, which involves the invocation of innumerable divinities; representations of these divinities have to conform to strict rules.

skill being reserved for the interior. It should not be forgotten that buildings are tangible representations of the Spiritual Embodiment of the Buddha. Construction follows strict rules; the outline is more or less square, the form depends upon the size and therefore on the supporting structure, and the type of building depends upon the number of pillars used. The most commonly encountered temple is of the "four pillars and eight beams" type.

Great care is taken over the choice of site. Whenever possible the façade faces east, "the great white way leading to the rising sun"; the area to the south is bordered by a river "identical to the turquoise dragon"; to the west the temple is set against "a mountain like a red bird"; and, finally to the north, a mountain "in the shape of a turtle" encloses the sacred area.

In the past, dwellings were grouped together for defensive purposes and situated so as to get maximum sunlight, leaving free the spaces most suitable for irrigated crops. But it is becoming increasingly difficult and expensive, in a market economy, to build in the traditional style using local materials and qualified craftsmen. Unfortunately, attempts to use cheap, resistant materials have not met with success and have been detrimental both to tradition and to the environment.

With their practical approach and active, enterprising nature, the men of the upper valleys tend to make use of new materials such as corrugated iron, cement, nails and glass without anticipating their possible drawbacks. These newly introduced materials are used without taking traditional forms into consideration, with the result that new constructions and existing buildings are ill-matched. But with wood expensive and difficult to come by and skilled labour increasingly scarce, and as problems of financing and efficiency that were unknown to the old way of life arise, the development of a new style becomes inevitable.

With the appeal of the high mountains and the growth of interest among Westerners in Asian culture, Himalayan tourism is bound to develop. The exploits of those who have scaled Everest, the experiences of young people who have made the pilgrimage to Kathmandu, and the growing interest in Tibetan forms of Buddhism are all having the effect of attracting tourists to Nepal.

Doubtless the side effects, both good and bad, of mass tourism will soon become evident. There has already been a significant revival of craft industry; the villagers carve ritual formulae in wood or stone, or paint *thangkas,* the traditional medium for the expression of religious feeling, for tourists eager to buy. But it is still too early to assess the effects of the contact between the inhabitants and the tourists who are ill-prepared to appreciate an austere way of life in which poor resources and a harsh climate are the predominant factors. Nevertheless,

this contact will undoubtedly be made easier by the respect evoked by a courageous people with a kindly attitude towards foreigners.

The conservation activities undertaken so far by the Nepalese Government and Unesco, with the support of private institutions of various countries, have been mainly concerned with Kathmandu and the surrounding valley. These activities supplement the work being carried out by the Department of Archaeology, under the direction of R. J. Thapa, for the maintenance of monuments in the northern part of the country.

The view that it is important for the Nepalese to take on the task of preserving their cultural heritage is shared by many lamas and village representatives. But a great deal remains to be done to ensure the survival and conservation of the country's traditions and cultural wealth.

■ **Corneille Jest**

Beneath the drum on which he beats out the solemn rhythm of his prayers, a Buddhist monk (above) copies out sacred texts. In the upper valleys of the Dolpo region Buddhist scriptures consist of three types of works—the *Vinaya,* or books dealing with religious discipline, the *Sutra,* writings which extol the power and virtue of the Buddhas and hold them up as an example to men, and the *Tantra,* texts which expound the religious rituals and practices necessary to the achievement of Buddhahood.

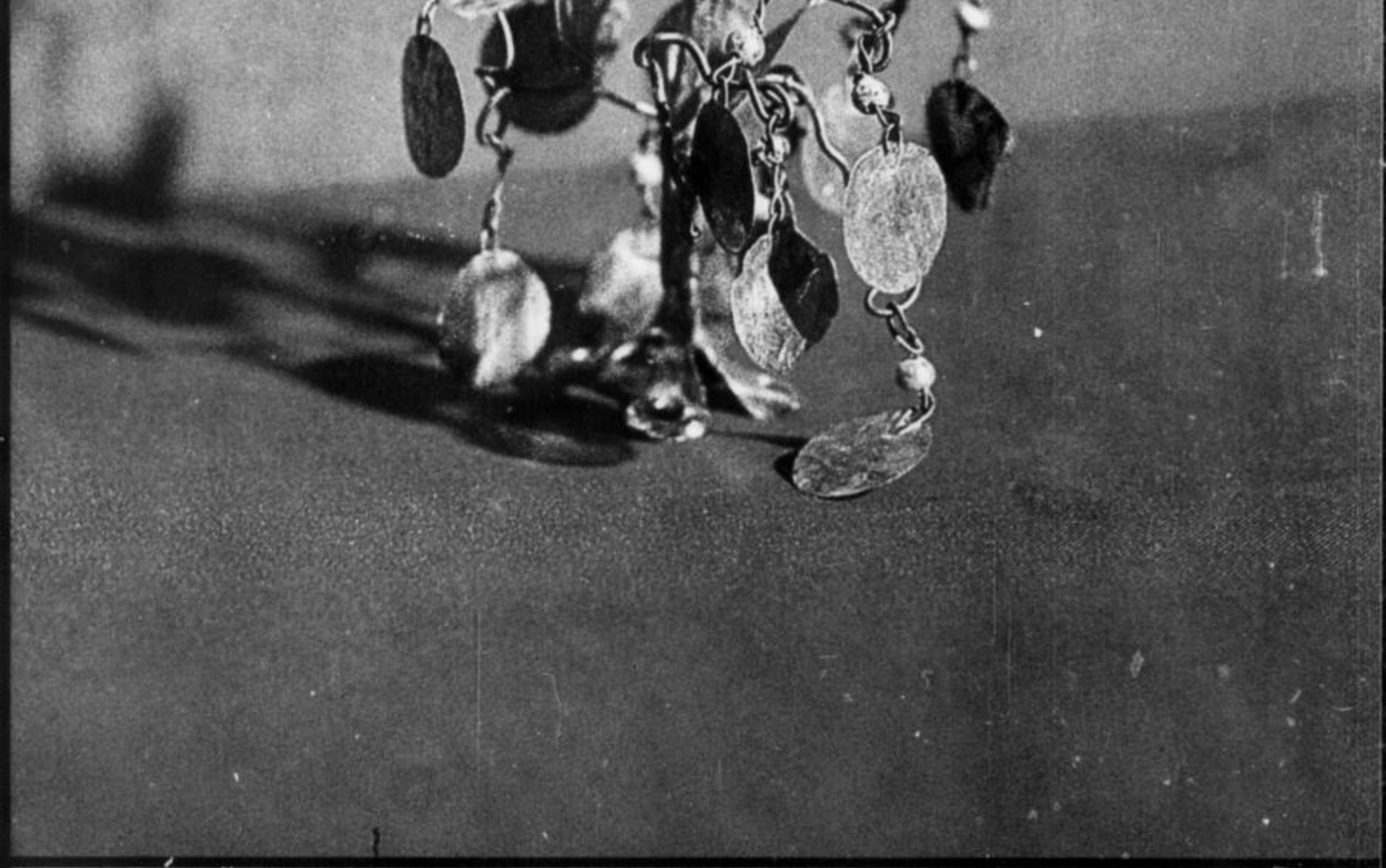
In the calm solitude of his roof-top retreat, a lama reads and meditates on a sacred text. During the 18th century an edition of the Buddhist scriptures was printed by a wood-cut process, still used today.

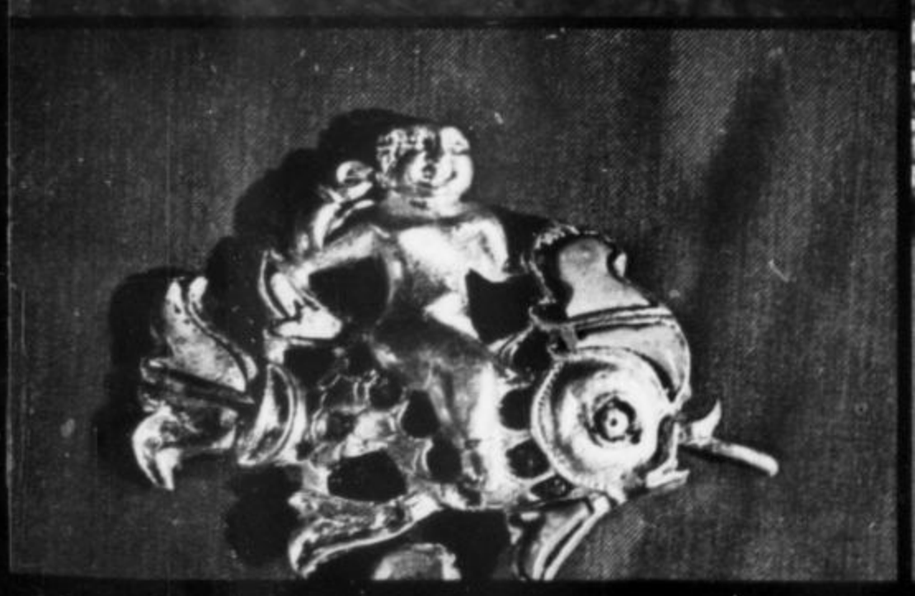
Photos © Corneille Jest, Paris

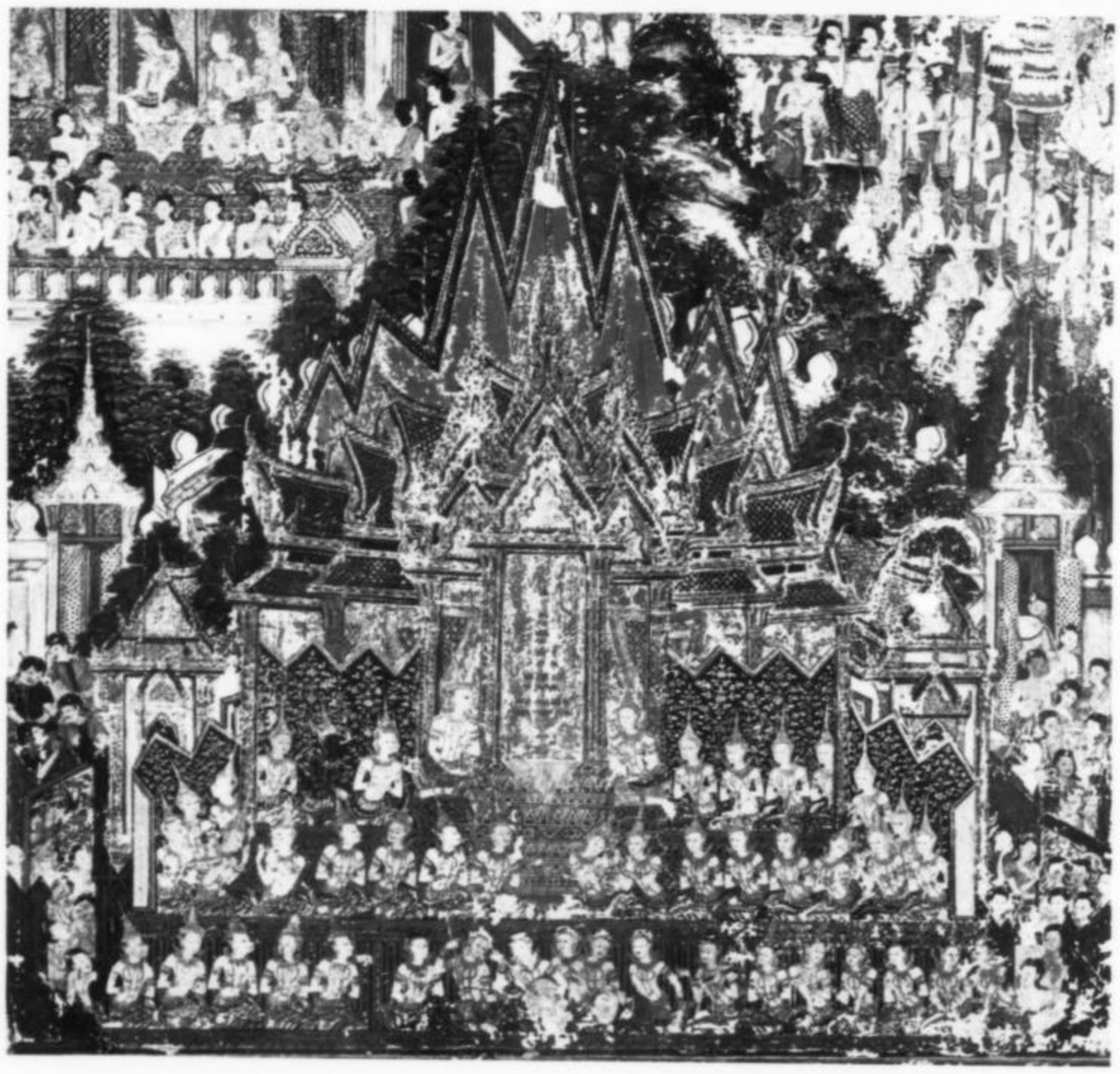
Afghanistan

Gold galore

Some 20,000 gold objects, buried with mysterious Asiatic potentates, have recently been discovered in Afghanistan. One puzzling feature of this amazing find (see article page 29 and back cover) is why and how the rulers came to be interred with jewellery bearing the imprint of widely diverse Greek, Indian, Chinese, Persian and other traditions. Colour photos, some published for the first time, show samples from the treasure (clockwise from top right): tree with discs as fluttering leaves and fruit in the form of pearls threaded to the branches; belt plaque with female figure straddling a snarling lion, a theme which may be of Persian origin (the whole belt is shown on back cover); buckle depicting winged deity astride a dolphin; another buckle with the same, typically Hellenistic motif; gold coin of Indian origin, the only one of its kind ever found, shows on one side a man rolling the "wheel of life", on the other a lion with upraised paw; two plaques of beasts frenziedly coiled and snapping at their own paws and tails recall Scytho-Siberian objects crafted by nomads of the steppes; figurine of a musician clutching a stringed instrument.



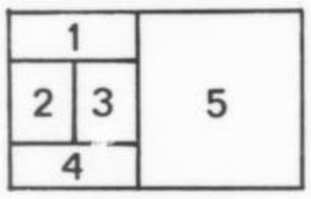




Thailand

The murals that adorn Thai temples draw their themes from the *Jataka,* the tales of Buddha's previous lives before his final incarnation in which he attained enlightenment (see centre colour pages), and from his historical life (see colour page left).

Centre colour pages



(1) Bhuridatta in the realm of the Nagas
A scene from the Buddha's incarnation as Bhuridatta, son of Dhatavatta, king of the Nagas, half-serpentine beings who inhabit the subterranean realm of Naga-loga. From the Phra Thinang Phuthaisawan temple.

(2 and 3) Gods in the Tavatimsa heaven
Details from an illustration of an event in the life of the Buddha in his incarnation as King Nemi. The central scene (not shown here) depicts Nemi enthroned in the hall of the Tavatimsa (thirty-three gods). Some gods and goddesses, instead of listening to Nemi's words, sneak off to enjoy each other's company under the trees outside the wall encircling the hall of the gods. This work is unusual in that the name of the artist, Khru Thong Yu, is known. Another peculiarity is that the trees are painted in gold, a colour normally reserved for the Buddha. From Wat Suwaranan, it dates from the reign of Rama III (1824-1851).

(4) The return of the Buddha from the Tavatimsa heaven
Descending the triple ladder from the heaven of the Tavatimsa, the Buddha is flanked by Brahma, who holds the parasol of honour, Indra and other divinities. This late 18th century mural comes from the Phra Thinang Phuthaisawan temple, Bangkok.

(5) The return of Maddi hindered by wild beasts
An incident from the Buddha's incarnation as Prince Vessantara. The prince goes into the wilderness with his wife Maddi, his son Jali and his daughter Kanhajina. While Maddi is absent, Vessantara, in accordance with the divine will, gives the children to the Brahmin Jujaka. Fearing Maddi's reaction should she find her children gone, three deities take on the form of a lion, a tiger and a leopard and prevent her return. From Wat Ratchasitharam.

Colour page left

Top, *Siddattha cuts the hair off his head*

After leaving the luxury of his life at Kapilavatthu, Siddattha reflected that his long hair did not become the character of the poor ascetic he had decided to become; but as no one was worthy to touch his hair, he cut it off with his own sword. Hovering over Siddattha is the god Indra. To the left, Channa, his charioteer and companion, crouches with his favourite horse Kantthaka. Brahma is kneeling before the future Buddha holding in one hand a golden vessel on which lies a monk's gown and in another hand a monastic begging bowl. From Wat Ratchasitharam.

Bottom photo, *The wedding of Suddhodana and Maya*
The Buddha was born in about the year 563 BC. His father Suddhodana was monarch of the Kingdom of the Sakyas (on the borders of present day India and Nepal). His mother, Queen Maya, gave birth to the Buddha at the grove of Lumbini while on her way to visit her parents (see also page 2). From the Phra Thinang Phuthaisawan temple, Bangkok, the painting dates from about 1800.

The Buddhist vision in Thai art

by Adul Wichiencharoen

THAI traditional painting, of which the mural is the most important category, is characterized by the insistent flow and rhythm of elegant and graceful lines. Many of these murals are creations of great artistic value by the standards of any age or culture, but they could only have been the work of devout Buddhists who conceived and executed them anonymously as an act of love and worship. For like the world-renowned sculptures of Thailand, Thai mural paintings are religious and didactic, their primary purpose being to convey the essence of Buddhist philosophy with its emphasis on the virtue of overcoming the baser desires and evil thoughts.

Yet this conception of visual art as a means of spiritual edification, and the requirement that it should be consistent with the Buddhist view that visible forms and the world of matter are deceptive, presented the early Thai artists with a seemingly insurmountable problem. Naturalistic representation would have focused the viewer's thoughts on what he saw and, by preventing him from thinking about the reality that lay behind, would have become an obstacle to imagination and thus to inspiration.

With great artistic ingenuity, made possible only by a deep understanding of Buddhist tenets and inspiration, the artists of the Sukhothai period (1238-1350 AD) solved the problem of representing the image of the Buddha by creating an idealized form presented in terms only abstractly related to the human physique and in such a manner as to evoke peace of mind and contentment in the beholder. This stylized, symbolistic representation of the Buddha, used in both sculpture and painting, gave rise to the rhythmical and graceful curvilinear forms so typical of Thai painting.

After the Sukhothai period, this idealized, curvilinear form was also used to depict Bodhisattvas, other celestial beings, royalty and dignitaries who are portrayed in rhythmical, flowing lines with the symbolic oval shape of the head, delicate facial delineations and graceful gestures of the hands; the facial expression is serene, slightly smiling or impassive. Emotions such as joy, sorrow, reverence, hate, rage or love are expressed by conventionalized lines and gestures.

Humble folk are usually stylized, but less elegantly, and they are portrayed with a variety of facial expressions and explicit gestures. The rough, tough characters, on the other hand, and those in folklore scenes, are more realistically depicted with some degree of exaggeration employed to express ridicule, sympathy, humour and lighthearted sentiments.

Representation of bad characters is left entirely to the imagination and artistic skill of the painter, with the results that Jujaka, the Brahmin rascal in the *Vessantara Jataka,* looks different in different murals, but he is always identifiable. Scenes of hell are depicted in fantastic imagery and in folklore

---

ADUL WICHIENCHAROEN, *of Thailand, formerly rector of Silpakorn University, is chairman of the Thai National Committee on Land Use and a member of the National Education Council and of the National Environment Board. He is the author of many studies and articles on Thai society and philosophy as well as on international law, development planning and public administration. The illustrations for this article are taken from* Mural Paintings in Thailand, *by Klaus Wenk, Inigo von Oppersdorff Verlag, Zurich, 1975-1976; photographs by Franz Horisberger.*

scenes and in portrayals of the rank and file characters from the *Jataka* and the life story of Buddha the artists give full rein to their originality and creative talents. Thus, despite the elements of conventionalism in Thai painting, the individuality of the artist still shines through.

Thai murals are two dimensional, excluding both linear and atmospheric perspective. They obtain the effects they desire by linear treatment, with colour fulfilling only a secondary function. Never by itself a statement of form, colour is an accessory adding to the fluent affirmations of the elegant flowing lines and as such must not be a distraction. Colours are subdued and mellow and thus specially effective in lending an air of mysticism where this is needed. The chromatic effect is enriched by gilding the crowns and ornaments on celestial beings and on royal personalities as well as the ornamental parts of palaces, the overall effect of the combined colours blending harmoniously with the linear forms.

The colours used are not intended to represent the visible colours of objects in nature. The sky may be bright blue and the forest foliage green, but Thai artists vary their colours according to their conceptual scheme. There are some conventions in the use of colours: royalty and the upper classes are always painted in white or a very light tone, while darker tones are reserved for the lower classes.

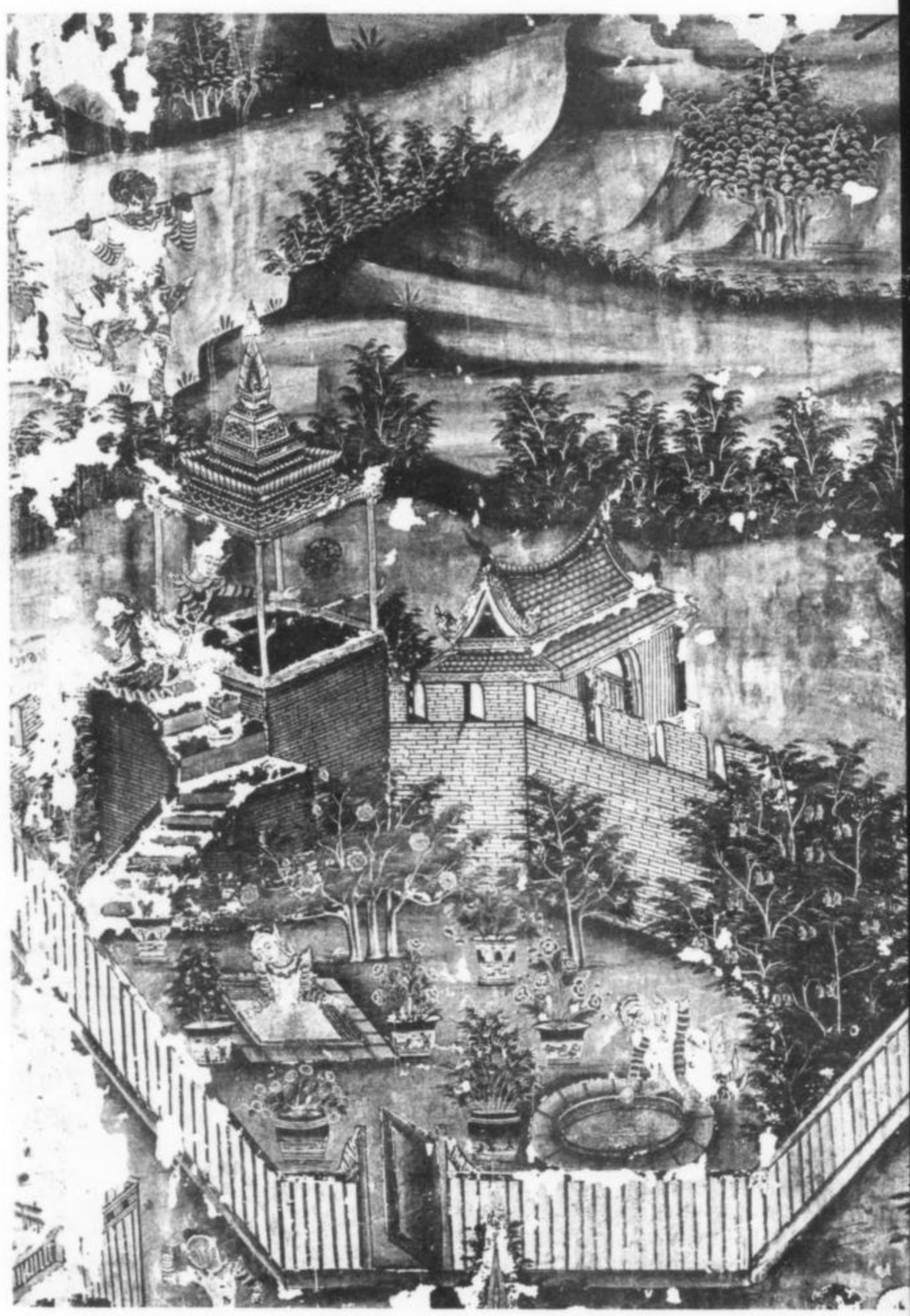
A unique feature of Thai mural painting lies in the technique of constructing and blending many different scenes into a unified large picture on the wall. The unity of construction is such that, at a distance, a mural appears as a whole picture with its various component parts artistically arranged. But when attention is drawn to any particular part, the observer sees a picture, complete in itself, depicting a certain scene. This ordered composition interests the eye and prompts the observer to range imaginatively over a mural from one scene to another unimpeded by any visual barrier.

Although the fresco technique was occasionally used in Thailand, as witness the 15th century murals at Wat Tatburuna in the old capital of Ayuthya, tempera answered the needs of Thai painters better and was almost universally adopted. Unlike the tempera emulsion commonly used in Europe and elsewhere, which was prepared by mixing powdered colour with egg yolk or the whole egg and then thinned with water, the binder used in the preparation of Thai tempera was gum from the *Nakwid* tree. This was mixed with pigments of local origin made from plants and mineral substances. These natural pigments contributed to the mellowness and harmony of colour achieved in the old Thai murals. It was the glaring vividness of imported chemical pigments that threw the traditional harmony of colour out of balance in the murals of the later Bangkok period.

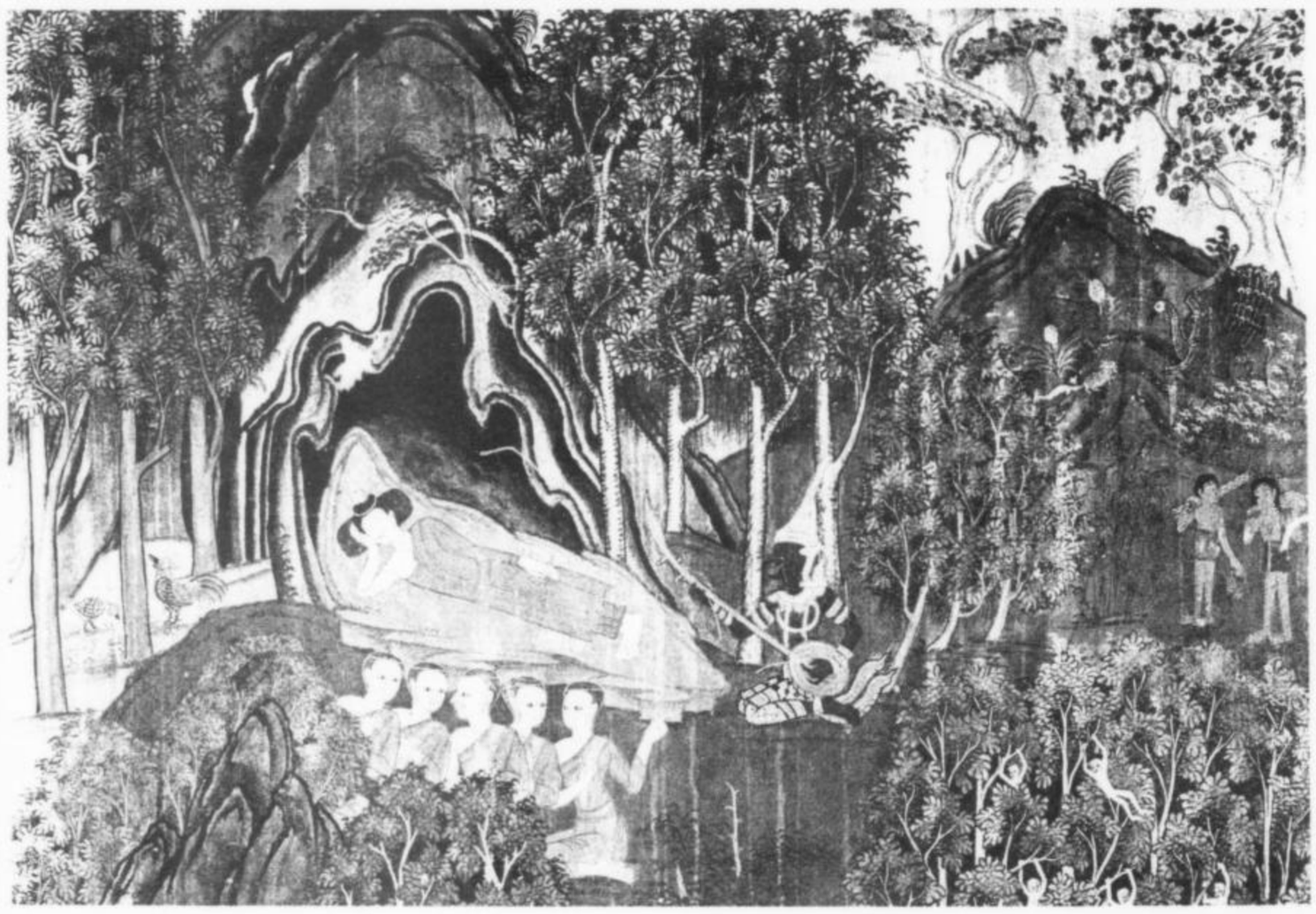
With few exceptions, mural paintings in Thailand are located in the complex of buildings that makes up the typical Thai Buddhist temple-cum-monastery institution known as a *Wat*. The murals may be on the inside walls of the *Vihan* (a hall housing the

Photos Franz Horisberger © Inigo von Oppersdorff, Zurich

Photos Franz Horisberger © Inigo von Oppersdorff, Zurich



Above, the Vihan (hall of the Buddha) at Wat Phra Singh, the most important monastery at Chieng Mai. The monastery was founded in 1345, but the Vihan was built in 1806 and the mural, right, which adorns its north wall dates from about the middle of the 19th century. The mural recounts the story of Prince Sang Thong. Cast off by his father, Sang is brought up by a man-eating ogress named Phanthurat. One day, in her absence, he discovers that in a part of her palace which he is forbidden to enter are pools of silver and gold as well as a golden staff which enables anyone holding it to fly. In the right foreground Sang is seen dipping his finger into the silver pool; on the left he is bathing in the pool of gold; above he grasps the magic golden staff, while hovering near him is a ghost-like mask in which he disguises himself to escape from Phanthurat's palace.



Photos Franz Horisberger © Inigo von Oppersdorff, Zurich

Above left, the imposing monastery complex of Wat Ratchasitharam. The large building centre left is the Ubosot (hall of ceremonies) on the south wall of which is the mural, left, depicting the "allegory of the three strings". In the wilderness Siddhattha lies on a bare rock, semi-conscious with exhaustion from rigorous fasting and meditation. Five ascetics kneel before him and at his feet is Indra playing a three-stringed guitar. When Indra plucks the first string it sounds harsh because it is too taut; the second string lacks resonance because it is too slack, the third string, which is moderately taut, gives forth the sweetest sound. This Siddhattha interpreted as meaning that he should avoid extremes and follow "the middle way". From this time onwards he gave up excessive fasting.

Buddha image), the *Chedi* (stupa), the *Prang* (a tower-like stupa), or the *Sala Kanparien* (preaching and study hall), but those inside the *Ubosot* (hall of ceremonies) constitute an organic part of the overall design of the interior in relation to various other parts, in particular the large, principal Buddha image which, by convention, is placed among the smaller images on the altar at the west end of the hall facing the entrance on the east side.

Paintings cover the four walls and are arranged in a set pattern. The entire top section of the wall above the entrance facing the large Buddha image is devoted to the scene of the Temptation and the Triumph over *Mara,* a symbolic representation of the overcoming of Evil. On the opposite wall, behind the large Buddha image are scenes of Lord Buddha's Sermon in Heaven and His Descent to Earth, or, less frequently, a portrayal of Buddhist cosmology. On the upper portion of the two side walls are rows of Buddhas with disciples, or rows of celestial beings in the act of worship. Below these are narrative murals depicting the life of the Buddha, or stories from the *Jataka,* or, occasionally, scenes from the *Ramayana,* the Hindu epic poem. Narrative murals also cover the lower east wall below the Temptation and the Triumph over *Mara,* while graceful guardian figures adorn the inner sides of the doors and shutters.

Apart from the primitive cave paintings found in several parts of Thailand, the earliest Thai traditional murals known to remain are those of the Sukhothai period (1238 - 1350 AD) found at Yala, in southern Thailand, and at Sukhothai, the ancient Thai capital. These are believed to have been painted during the last quarter of the 13th century. In the Sukhothai murals can be seen the stylized representations of Buddha images which later became conventional.

Towards the end of the Ayuthya period (1350 - 1767 AD), Thai mural painting came to full maturity, but we know little of its evolution since only four examples of murals from the early and middle Ayuthya periods are still extant. As in pre-Ayuthya murals only four colours, black, white, red and yellow, were used; composition remained simple with the portrayal of Buddha figures either alone or with attendants arranged in rows. But at the beginning of the late Ayuthya period, around the first quarter of the 17th century, a new chapter in Thai mural painting was opened.

The many murals that remain from this period show a number of innovations. A wider range of colours was introduced and the conventional, stylized forms, postures and gestures were fully established. The simple, ceremonial designs of the Sukhothai and earlier Ayuthya periods gave way to more complex compositions. After the fall

Photos Franz Horisberger © Inigo von Oppersdorff, Zurich

Above, mural at Wat Phumin Nan, depicting Nemi on the way to the Tavatimsa heaven, was heavily restored in about 1870. The Buddha, in a previous existence as King Nemi, was famed for his lavish distribution of alms and his obedience to moral precepts. The thirty-three gods of the Tavatimsa heaven all wished to hear the royal sage and Indra sent the heavenly carriage to bring him before them. On the journey, Matali, the driver of the carriage, showed him all the wonders of the infernal and the heavenly regions.

Right, portrait of "the physician Kumanaphek" dates from about 1875 and comes from Wat Phumin Nan. It is not known whether the painting is a true portrait or an ideal image of a physician or a legendary character. His features and the style of his beard are unlike those of any peoples of northern Thailand or Laos. His clothing seems equally foreign to the region, but his long finger nails indicate that he is of high rank.

of Ayuthya in 1767, the tradition established in the late Ayuthya period continued to flourish, with variations, through the Thonburi period (1767 - 1782) and the early Bangkok period (since 1782). But in the second half of the 19th century, mural painting began to degenerate due to indiscriminate adoption of Western art techniques, the blending of Western perspective, shading and realism with traditional elements as well as the use of glaring chemical colours proving disastrous.

In recent years there has been a revival of interest in traditional painting among artists. Some are working along conventional lines, while others are experimenting with different compositions, forms and ideas in an attempt to find a new direction. Outstanding among the latter group is Thawal Dachani, whose many works include wall-size canvases and murals.

In the true tradition of the old masters, Thawal seeks to express the Buddhist concept of truth through symbolism and idealistic form, but in his own personal, original style. His work is a continuation of traditional painting, developed in one specific direction, which seeks to convey the Lord Buddha's message in a bolder, more forceful style. It was precisely this correspondence between the Buddhist ideal in life and the old masters' ideal in art that enabled them successfully to develop their own unique, idealistic style of painting.

■ **Adul Wichiencharoen**

Ancient gold from the melting-pot of central Asia

by Viktor I. Sarianidi

ON a narrow strip of land below the foothills of the Hindu Kush in northern Afghanistan stand the majestic ruins of Emshi-tepe, one of the great cities of ancient Bactria. The flat landscape around the ruins is dotted with small hillocks, one of which is known locally as Tillya-tepe—the Golden Mound. This three-metre-high rise in the ground caught the attention of a Soviet-Afghan team of archaeologists because the shards of pottery littering its surface were quite unlike any they had discovered elsewhere.

Test diggings revealed the brick floor, pillars and surrounding wall of a massive building containing the vestiges of an altar. This temple, built at the end of the second millennium BC, had remained in use for some five hundred years. Excavations continued, and on 15 November 1978 the archaeologists working on the Golden Mound literally struck gold when they discovered the first of seven ancient graves which turned out to contain a veritable treasure trove of ornaments and jewellery. Coins found in the tombs made it possible to date the burials to between 100 BC and 100 AD —some 500 years after the temple, whose ruins, it appeared, had been used as a necropolis by a local ruling family.

THE JOINT SOVIET-AFGHAN ARCHAEOLOGICAL EXPEDITION, *which is responsible for the discoveries described in this article and of which Viktor Sarianidi is the leader, is sponsored by the Afghan Ministry of Information and Culture. Professor Sarianidi, of the Soviet Union, is a senior member of the Archaeological Institute of the USSR Academy of Sciences. He is the author of a dozen major works including studies of the ancient agriculturalists of Afghanistan (1978), of the hidden art treasures of Karakum (1968), and an account of the first excavations at Tillya-Tepe (1972). His* Central Asia before the Achaemenides *was published in London in 1972.*

Of the six graves excavated so far, all except one (which had been infested with mice) were undisturbed, although the skeletal remains themselves were in a poor state of preservation.

The occupants of the graves had been laid to rest on their backs, dressed in clothing richly embroidered with gold and pearls and adorned with small golden plaques. Each grave contained between 2,500 and 4,000 decorative objects made of gold (some 20,000 have been unearthed so far). As each layer of clothing rotted away, these artefacts had piled up haphazardly one on top of the other, so that it was only by removing them one by one that their initial arrangement could be determined.

Foremost among the objects discovered was a great variety of small, convex plaques produced by stamping fine gold leaf on specially prepared matrices. Many of these plaques are decorated with ornamentation in relief, and their edges are perforated so that they can be stitched to a piece of clothing.

The dead had been dressed in cotton or silk garments, and the most important of them had been buried with golden crowns, their heads resting in silver or golden bowls. Solid gold pendants, usually in pairs, were attached to the taller headdresses. One represents a lordly figure wearing a crown encrusted with turquoise and lapis lazuli, with long hair falling to his shoulders. The face is broad-cheeked, possibly Mongolian, with narrow, slanting eyes emphasized by curved brows. The centre of the forehead bears the imprint of a caste or marriage mark. The arms are outstretched, and the clenched fists rest on two winged dragons with twisted bodies and bent legs. The dragons, which have horse-like heads, are baring their teeth; their eye-sockets are inlaid with cornelian, and turquoise decorates their manes (see photo page 31).

A number of equally remarkable pendants bear the image of an almost naked female figure, portrayed full face. Her left hand, holding a fruit, is close to her breast, while her right arm hangs loosely at her side. This figure, which may represent a goddess of fertility, is flanked by wild animals with snarling wolves, heads and fishes' tails. The bases of these pendants are richly encrusted with turquoise and shaped to resemble the heads of fish, while their top corners are decorated with figures of birds.

The many discoveries made so far include: necklaces of large, hollow beads decorated with fine pearls and encrusted with turquoise rosettes; solid gold, open-ended bracelets; rings (often with precious stones, some bearing engraved designs); gold buckles; golden scabbards and belts; engraved gold plates; silver mirrors with Chinese inscriptions and mirrors with ivory handles; gems incised with images of gods from the Greek pantheon or of fabulous beasts; golden and bejewelled pendants in the form of feet or palms with widespread fingers; ivory combs from India, carved with human figures; golden clasps, also shaped in human forms. The number and variety of the objects are such that specialists in several countries have described the treasure as "the find of the century".

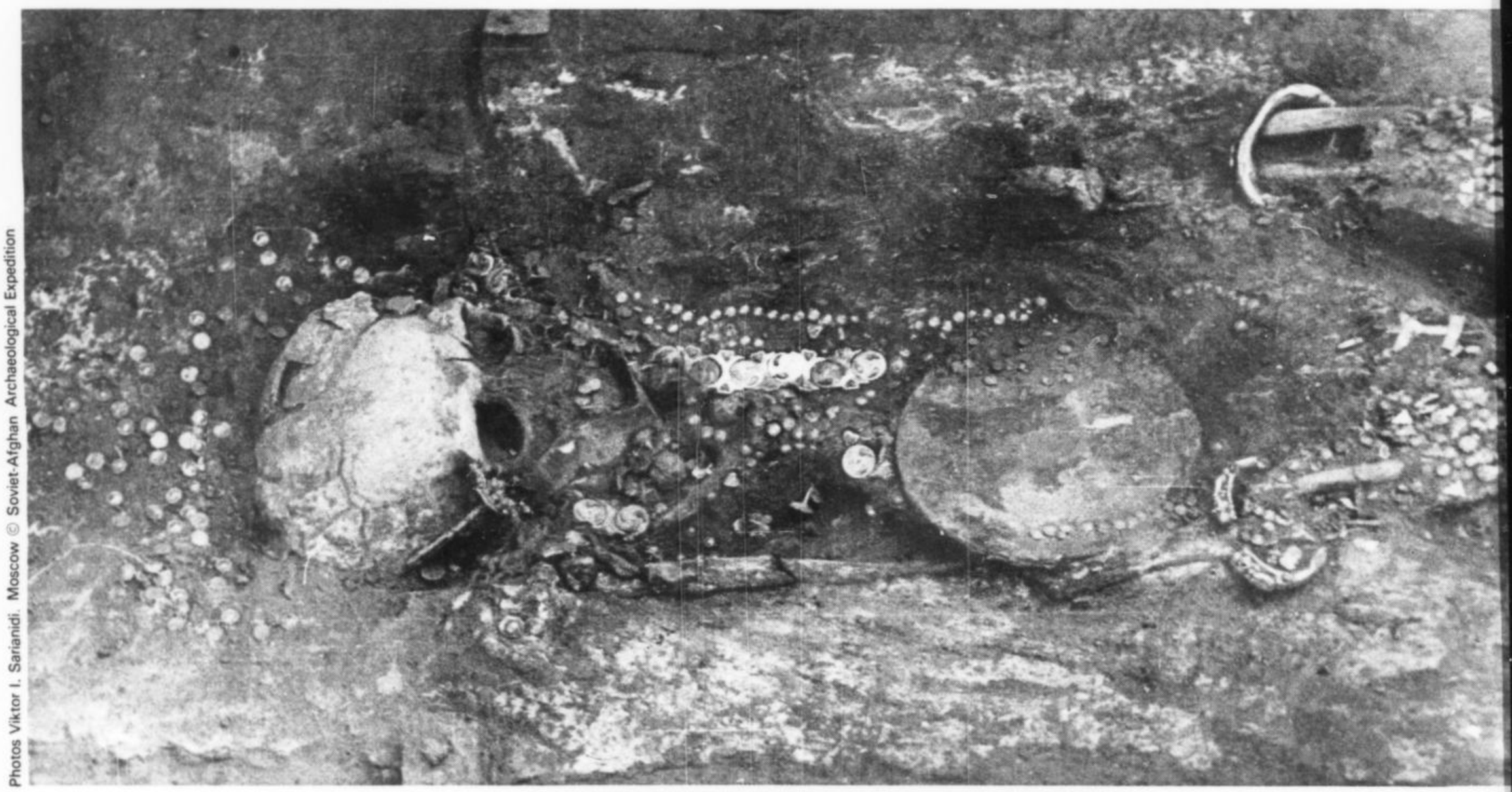
The burials date back to a dark and enigmatic period in the history of a region which in ancient times came under many cultural influences. Although the written and archaeological evidence is slender, it is enough to tell us that Bactria was conquered by Alexander the Great in 331 BC and after his death became first a Seleucid and then a Greco-Bactrian kingdom, governed by Hellenized Bactrians and Greek colonists. This fusion of two different cultures was to condition the region's development for many centuries to come.

By the middle of the second century BC, nomadic hordes were pressing down from the steppes towards the fertile oases of the

Statuette of a half-naked winged goddess, left, seems to be a portrait of Aphrodite, the Greek goddess of love, but also has an Indian caste or marriage mark in the middle of the forehead.

Right, image of the Greek goddess Athena wearing a long fluted robe was incised into a ring and probably used as a seal.

Elegant gold bracelets in the form of galloping antelopes (right). Corners of the eyes and other teardrop-shaped inlays are of turquoise.



Photos Viktor I. Sarianidi, Moscow © Soviet-Afghan Archaeological Expedition

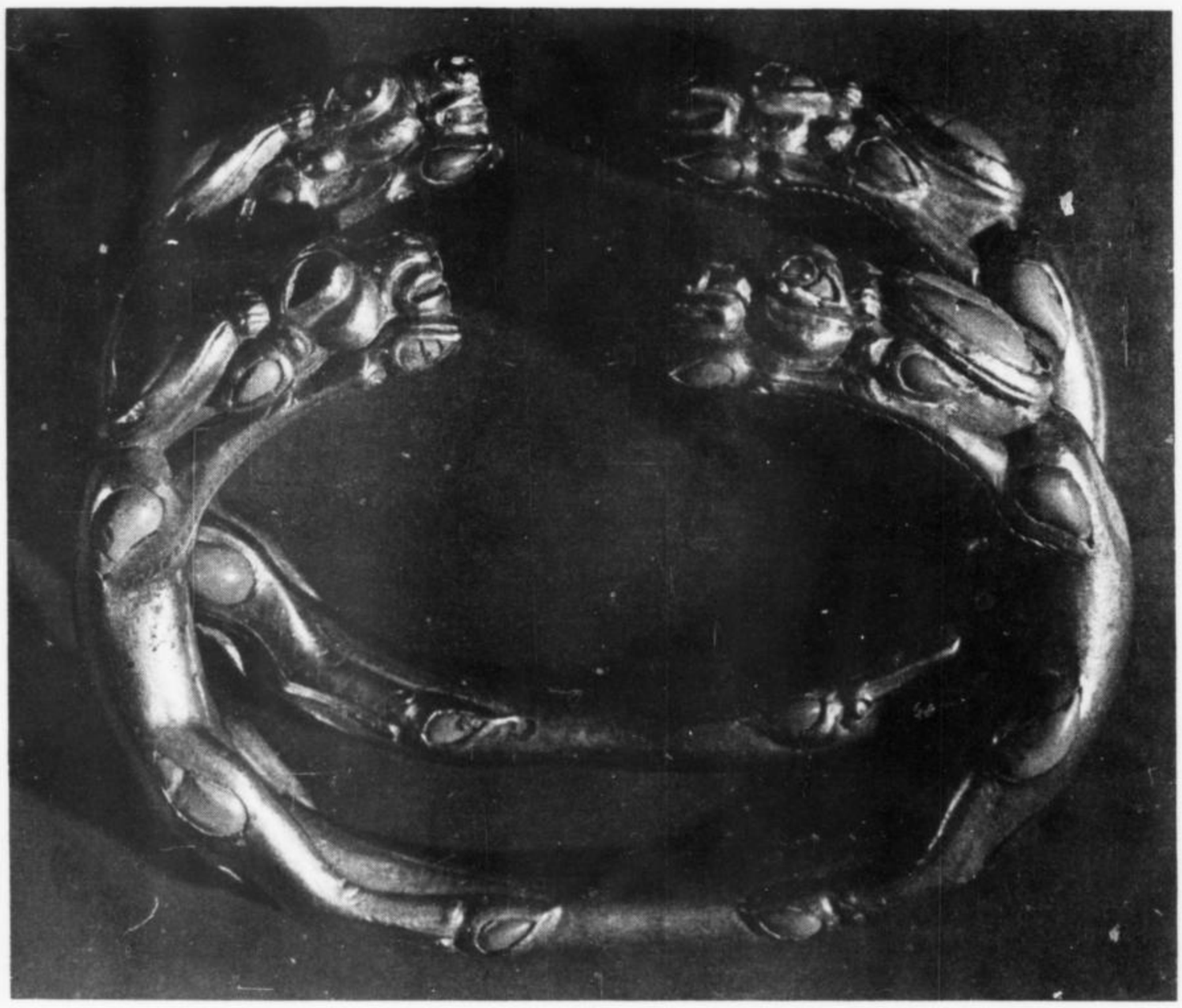
Skeleton key to a mysterious past

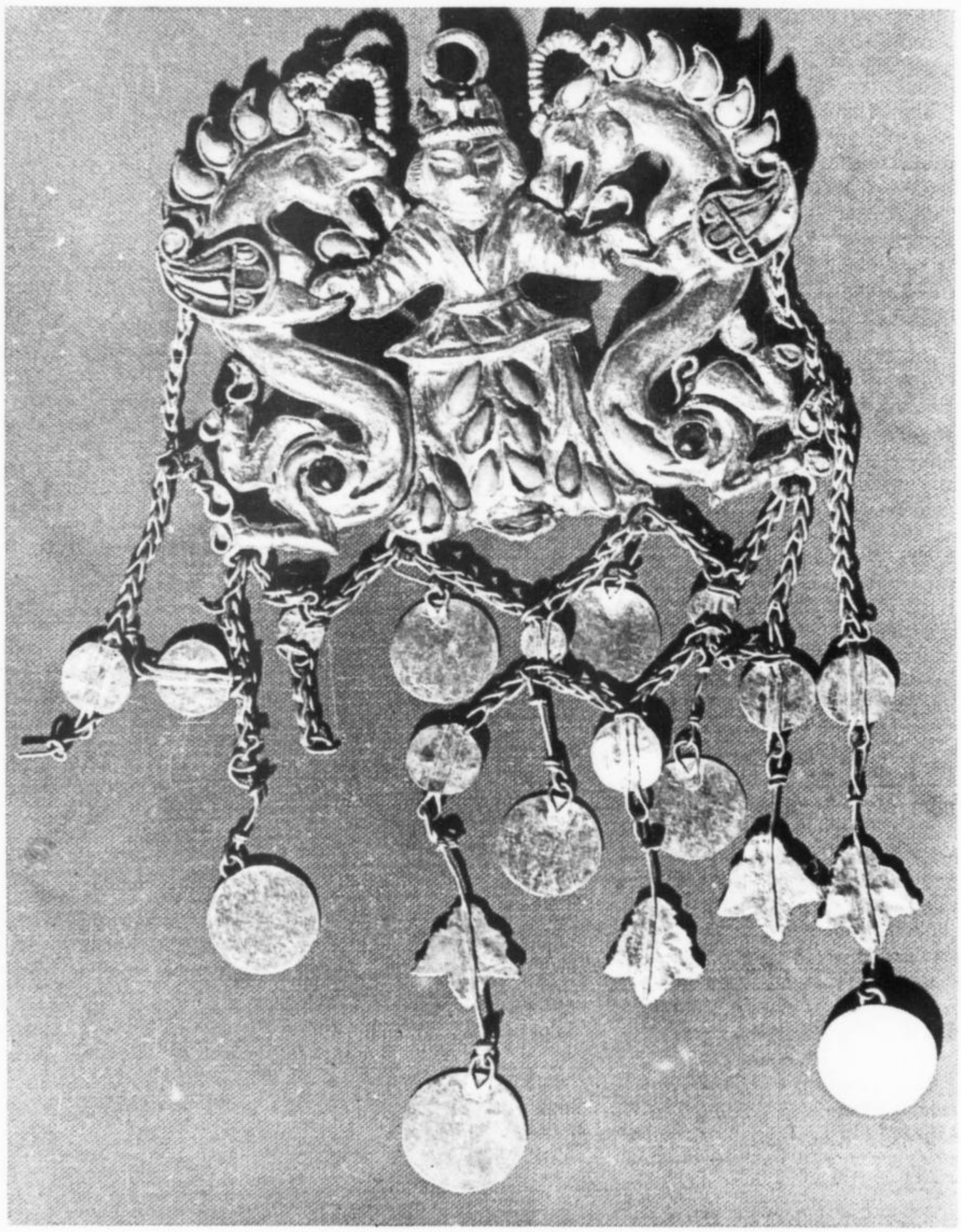
Remains of a noble (above) as discovered by Soviet and Afghan archaeologists in a 2,000-year-old necropolis in northern Afghanistan. Richly adorned with turquoise-studded gold finery, the body lay in a wooden coffin with a round bronze Chinese mirror on its chest, its wrists encircled with a pair of bracelets (see top photo page 31). Objects found in the necropolis reflect an amalgam of mythological themes and designs from different regions. Scholars think that the burial ground contains members of a ruling family from an obscure period during the emergence of the Kushan Empire which eventually stretched across a vast expanse of Asia.

Detailed treatment of a mountain goat (left) is worthy of the finest traditions of realistic Hellenistic art.

Elaborately worked pendant, right, depicts a figure holding at bay two cavorting dragons with teardrop-shaped turquoise manes. The face with its narrow, slanting eyes may be Mongolian; the caste or marriage mark in centre of forehead suggests Indian influence.

V32/11 DEC 79 UMI





south. Their advance spearheaded by the Yueh-Chih, whose previous homeland had been in the vicinity of Mongolia and who had themselves been driven westward by the Hsiung-nu (or Huns), the nomads reached the Amu Darya (Oxus) river, overthrew the Greco-Bactrian kingdom and established five principalities in its place. One of these principalities they called Kuei Shuang—a name which would subsequently be transformed into the more familiar "Kushan".

Little by little, the former nomads fell under the spell of urban life, and finally settled down themselves. Slowly but surely, the Yueh-Chih built up the Kushan Empire, until it ranked with the other great empires of the time (see *Unesco Courier,* February 1969). It is the transitional period between the fall of the Greco-Bactrian kingdom and the rise of the Kushan Empire about which the Tillya-tepe excavations can give us so much information, for the city of Emshi-tepe outside whose limits it lies may well have been chosen by the early Kushan rulers as the residence of a provincial overlord. There are even grounds for believing that the necropolis belonged to the Yueh-Chih family which actually founded the Kushan dynasty.

The burials appear to have been carried out in a summary fashion, perhaps under cover of darkness, the bodies being placed in simple rectangular graves which could be dug in two or three hours. The wooden coffins, which were anchored in the soil with iron staples, seem to have had no lids, but to have been covered with blankets sewn with gold and silver discs.

The graves were roofed with logs, forming a burial chamber which was filled with earth later on when the vaulting collapsed. In the earth above one of them the archaeologists found a horse's skull, which appeared at some time to have been wrapped in leather and which recalled the funeral rites of the nomadic Scythians (see *Unesco Courier,* December 1976).

The presence of a number of women's golden diadems provided further evidence that the graves contained the remains of members of a formerly nomadic people, since it was only among nomads that the female sex enjoyed high status—a fact which invariably provoked the astonishment of the writers of Antiquity.

However, the burials indicate that the first Kushan rulers had broken almost completely with certain of their nomadic traditions. For example, the discovery of a silver coin inserted between the teeth of one of the skeletons shows that a strong Greek religious influence had replaced some of the ancient funeral rituals of the nomads. The conical form of the burial mound, which recalls the *kurgans* in which their ancestors were buried with great piles of ritually sacrificed horses is virtually the only link which these former nomads retained with their past.

Although technically speaking the Tillya-tepe jewellery is of a high standard, the aesthetic criteria of the early Kushan rulers fell far short of those generally accepted in the then "civilized" world; the stiff, full-face compositions of this "official" art produced for a ruling class are a far cry from the realistic and lively Hellenistic productions of earlier Greco-Bactrian craftsmen. If the rulers wanted jewellery, it was quantity and variety, rather than inherent artistic value, that interested them. As a result, although

many of the ornaments represent divinities from the Greek pantheon and even entire compositions on themes from Greek mythology, their execution falls short of the standards of classical Antiquity. The Bactrian craftsmen sized up the new market, strove to keep up with the fashion, and cared little about the artistic quality of their work.

This is particularly evident in a series of moulded buckles representing Eros seated on a dolphin. The Bactrian jeweller obviously had an imperfect grasp of the theme, which occurs widely in the art of Antiquity, and replaced what was for him a strange and unknown creature with more familiar models—the fish which abounded in the Amu Darya river of his native land. Nor could any Greek craftsman possibly have been responsible for the large and graceless nose of the goddess Athena as she is portrayed on one of the gold rings found at Tillya-tepe.

But the synthesis of concepts which are local and traditionally Bactrian with those which are purely Greek is carried so far that it is not always possible to determine with certainty the origin of many of the pieces. Thus, while certain figurines depicting winged goddesses recall Nike, the Greek goddess of victory, a similar divinity, seated on a throne or a dragon, is found in numerous Bactrian Bronze Age carvings of the second millennium BC. Likewise, the goddess seated on a lion which decorates a golden belt from Tillya-tepe may seem at first to be associated with Cybele, the mother-goddess worshipped in Ancient Greece, yet a complex composition which also represents a winged divinity straddling an animal is found on Bactrian seals of the same period.

These examples show how the Kushan artists turned not only in the traditional direction of ancient Greco-Roman imagery, but also to the Bronze-Age beginnings of local Bactrian mythology.

The golden ornaments also highlight the cultural influence of Parthia [a land corresponding roughly to the modern region of Khorasan in Iran]. Scholars already knew from coin discoveries in central Bactria that Parthia had expanded eastwards into Bactria and politically dominated the principalities established by the Yueh-Chih on Bactrian soil, especially in the region near the modern town of Shibarghan, a few kilometres away from the necropolis. The Tillya-tepe discovery now brings further evidence of Parthian influence, for the golden ornaments bear a strong resemblance to objects found in a Parthian burial ground in faraway Nineveh, in northern Mesopotamia. This cannot be a mere coincidence.

The animal imagery on the ornaments is particularly interesting because it seems to show the direct influence of the so-called Scytho-Siberian animal style found in the art of the Sarmatian tribes. This suggests that the arrival of the nomads in Bactria was of considerable artistic significance. Although scholars differ as to the birthplace of this animal style, some setting it in Eurasia, others in Central Asia, the images found on the golden plaques of Tillya-tepe, where animals are rolled into the form of a ring or tied together in a knot, frenziedly snapping at their own paws or tails, certainly seem to derive from the ancient art forms of the High Altai in Siberia (see *Unesco Courier*, December 1976).

Analysis of the human imagery of the Tillya-tepe jewels suggests that Bactria at the dawn of the Christian era was populated by more than one ethnic group. One series of figures (including the "lord with dragons" shown on page 31) has broad-cheeked faces, slanting eyes and stubborn chins of a Mongolian cast, possibly reflecting the appearance of the Yueh-Chih, whose Central Asian origin is also supported by other data.

Other figures (including the winged goddess shown on page 30) portray an entirely different type: women whose oval, rather moon-shaped faces, wide eyes and thick lips are more reminiscent of the features of the original inhabitants of the Bactrian plain. Warriors with classically Greek profiles are portrayed on a number of gold buckles (probably imported from Greece itself), and on certain other objects. Other external influences, revealed in the mirrors from China and the carved ivory objects from India, remind us that this region lay astride the Great Silk route which ran from China to the Mediterranean.

Tillya-tepe can tell us much, not only about the streams of imported goods from Greece and Rome, India and China, that flowed together in Bactria, but also about the local culture which resulted from the bizarre blending of different styles and cultures from elsewhere. A colourful example of this amalgamation is a gold scabbard whose decoration includes swastikas from ancient India, Chinese dragons, and the branched antlers of the Siberian stag.

The themes treated in the "lord and dragon" gold pendants are derived from Eurasian art, but the lord himself looks very much like a Yueh-Chih. His noble rank is indicated by a typically Indian caste mark on his forehead. As for the dragon with which he is wrestling, its legs are bent backwards in full accordance with the Scytho-Siberian animal style.

But this reconciliation of different cultural traditions and influences is most apparent in the objects whose themes are related to Greek mythology. Some of the winged goddesses portraying Aphrodite have Indian caste marks on their foreheads, while others have broad-cheeked "Asiatic" faces. There could be no clearer indication of the extent to which Greco-Bactrian art had been transformed.

It may well be that the Tillya-tepe finds are the first examples of a "Hellenistic art" derived from the merging of Greco-Roman and Eastern traditions. Behind this cultural phenomenon we may also discern the outlines of the historical circumstances which attended the birth of the Kushan Empire, whose builders' roots lay in the distant Scytho-Altaian world. After heading a confederation of Central Asian tribes and overthrowing the Greco-Bactrian kingdom, the Yueh-Chih found themselves for a time dependent to some extent on neighbouring Parthia; then, in the second century AD, they began to create their own great Kushan Empire. It was during this period that the first signs of a truly Kushan culture emerged from a blend of Greco-Bactrian, Chinese, Indian and Persian traditions. It is to be hoped that further excavations by the Soviet-Afghan archaeological expedition will shed more light on the development of this culture.

■ **Viktor I. Sarianidi**

Burma

The Lord of the Tavatimsa heaven

This portrait of Indra, the lord of the Tavatimsa heaven ("the heaven of the thirty-three gods") is one of many little-known mural paintings which grace the temples of Pagan, Burma's ancient holy city and capital (see article page 35). Indra, one of the highest gods in the Hindu pantheon, is also revered in Buddhism where the gods have the task of proclaiming and venerating Buddha. The painting, which shows Indra kneeling and touching a stringed instrument with a bow is in Kamma Kyaung U temple. It probably dates from the 18th century. Although already badly deteriorated when this photo was taken, the decorative colouring still succeeds in communicating the richness and magnificence of the god's garments, the musical instrument and the background. In 1975 an earthquake caused even worse damage to this jewel of Burmese art.

V 32/11 DE 79 UMI

V
3
2
/
1
1
D
E
7
9
UMI

The paintings of Pagan

Temple walls that tell the story of the Buddha's many lives

by Klaus Wenk

BURMESE painting is one of the "great unknowns" of world art, and except for a handful of specialists few people are aware of the wealth of mural paintings in the monuments of Pagan, Burma's ancient capital.

Pagan itself, situated on the east bank of the Irrawaddy river, some 145 kilometres downstream from Mandalay, is an astonishing spectacle. A forest of shrines and temples (the Burmese Archaeological Service has counted as many as five thousand) stretches as far as the eye can see. Some of them are in ruins, others are relatively well preserved in spite of the vicissitudes of Pagan's history and nature's slow process of decay, to which the earthquake of 8 July 1975 added a disastrous hammer-blow. (See *Unesco Courier,* May 1976).

Standing out from among the host of pinnacles and pointed cupolas on this gran- ▶

Scenes from Buddhist scripture

Mural-covered temple walls in Pagan (accent is on second syllable, Pag*an*) have been likened to a picture-book of Buddhist scripture and tradition. Many of the wall-paintings, whose place in Burmese and Oriental art is now coming to be more fully appreciated, portray incidents from the *Jataka,* the tales of the Buddha's previous lives before the final human incarnation in which he achieved enlightenment (see also photo caption page 25). Colour photo top left shows Brahmadatta king of Benares clasping a palm tree while captivated with the splendours of nature. Strange-shaped bushes sprout in foreground where a tiger peeps out from a forked branch. This mural, from Ananda Okkyaung temple, is one of many painted in the late 18th century, when a new flowering of artistic creativity came to Pagan six centuries after the city had been sacked by the armies of Kublai Khan. "The Bodhisatta Medankara's Flight from the World", (bottom colour photo), is a mural from Upali Thein, the "Ordination Hall", which was named after the thirteenth-century monk Upali. It is inspired by an event from the *Buddhavamsa* ("the lineage of the Buddha"), which describes the lives and work of twenty-four Buddhas who lived before the Buddha Gautama. Preening parrot, top right, from Yadana Myitzu temple, shows how Pagan muralists could also turn their hands to purely ornamental painting. Photo this page shows decorative motif on the ceiling of Ananda Okkyaung. A figure with a crown and royal ornaments rises from the centre of a circle.

diose site is the delicately-proportioned white mass of Ananda, the most famous temple in Burma.

Just in front of Ananda's north entrance stands a more insignificant, though still massive, tower-like building of brick covered with plaster. In Burmese it is known simply as Ananda Okkyaung, "the brick temple (in front of) the Ananda Temple".

This rather unsatisfactory situation beside a dominating neighbour may explain why Ananda Okkyaung attracts few visitors—except for those who know that within its shadowy passages are the crowning glory of eighteenth-century Burmese painting, a set of murals which are still well preserved.

The visitor who steps into the temple through the entrances with their low, round arches, cannot fail to be impressed. From the mystical atmosphere of semi-darkness, shines out a gallery of paintings the like of which as far as number and completeness are concerned, can no longer be seen anywhere else in Burma.

The murals, although the work of various hands, give the impression of forming a complete whole. They illustrate many typical characteristics of Burmese painting, and to be fully understood they must be seen as part of a long tradition which is itself inseparable from the history of Pagan.

First of all, Burmese painting is on the whole Buddhist painting. Its most important impulse came from the great religious movement that originated in India in the 5th century BC and subsequently spread across the whole of south and east Asia the teachings of the Buddha, the great one who overcame the world.

In Burma the Theravada variant of Buddhism became dominant during the reign of King Anawrahta (1044-1077) who united the country politically and initiated the development of Pagan as one of the most important centres of Buddhist learning in South-east Asia. According to Theravada beliefs, paintings on the walls of temples are considered only as incidental decorations which demonstrate and illustrate the teachings of Buddha. For believers such works could never in themselves be the object of aesthetic contemplation.

But Burmese painting does not owe its development and refinement to this one impulse only. It also reflects the teachings of Mahayana Buddhism, the Buddhism of the "Great Vehicle", which in contrast to the stricter teachings of Theravada Buddhism permits belief in a large number of holy men and *Bodhisattas* (enlightened beings predestined for Buddhahood) and thus meets the need for a more popular doctrine of salvation. Other influences were due to the geographical proximity of India and Tibet, intensive contacts with Ceylon, and the deep-rooted animist beliefs of the people. Hindu deities are also depicted on the walls of many temples at Pagan, and there are signs of the influence of Tantrism, the so-called "magic Buddhism" which was formerly practised primarily in Tibet and which stresses ritual, the strict observance of cults, initiation, consecration and magic formulae.

Few monuments from Anawrahta's reign have survived, and it was not until the time of his second successor Kyanzittha (1084-1112) that the era of great temple building began. The mural paintings that can still be admired on their walls mark the start of the artistic tradition of which the Ananda Okkyaung paintings are a later brilliant expression.

Well preserved murals from this early period can still be seen today in the Wetkyi-in-Kubyauk-gyi temple, which was probably completed in or a little before the year 1200, because fortunately the mortar layer on the temple walls is relatively thick and well smoothed-down, and has thus provided a durable support for the paintings. (This is not always the case at Pagan, where mortar was often made of local red soil which provided a breeding ground for insects. As a result, the greater part of the plaster in most of the temples has fallen from the walls, and where it remains, the surfaces and consequently the murals are covered with the nests of wasps, termites and other destructive insects).

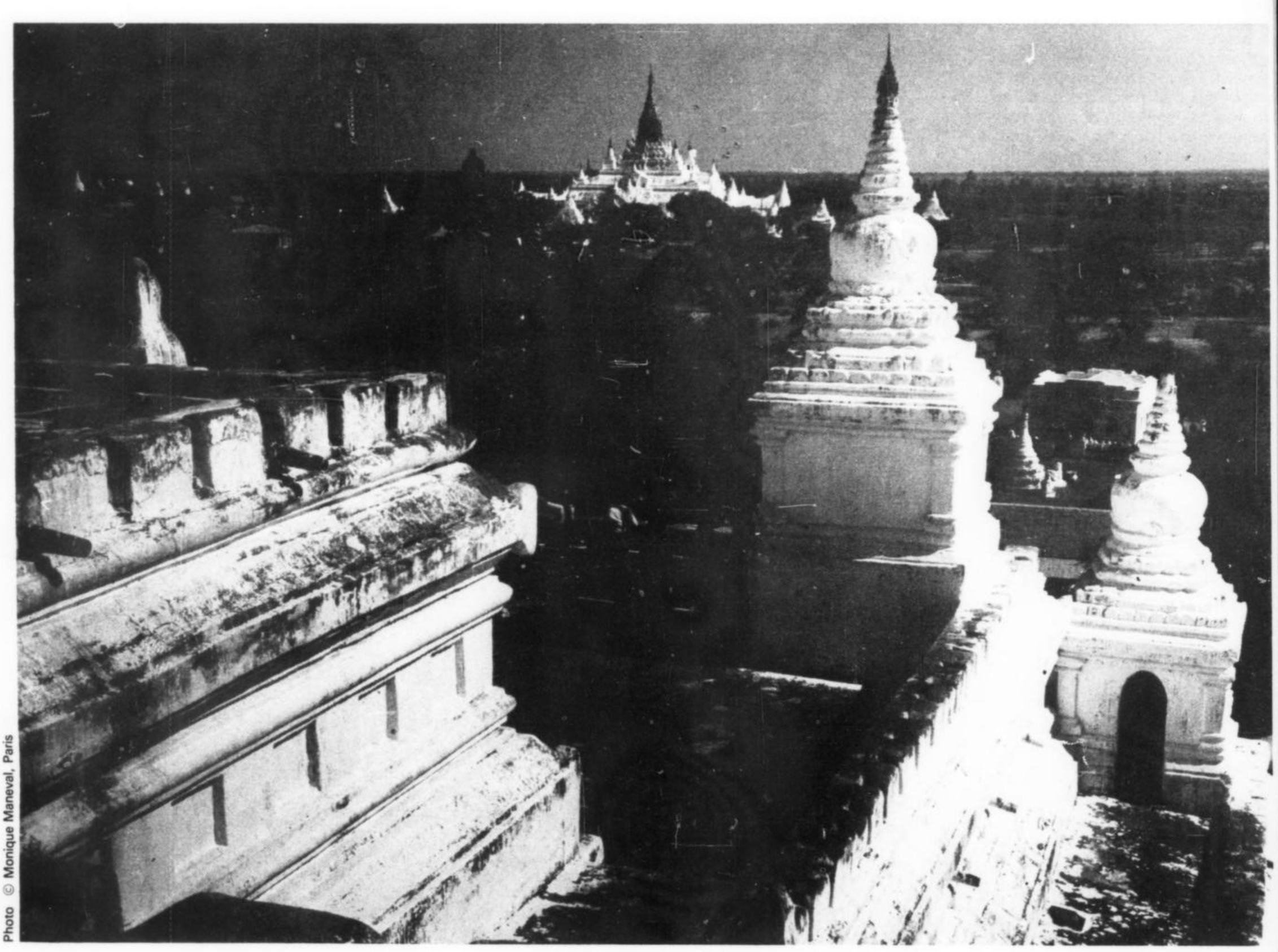
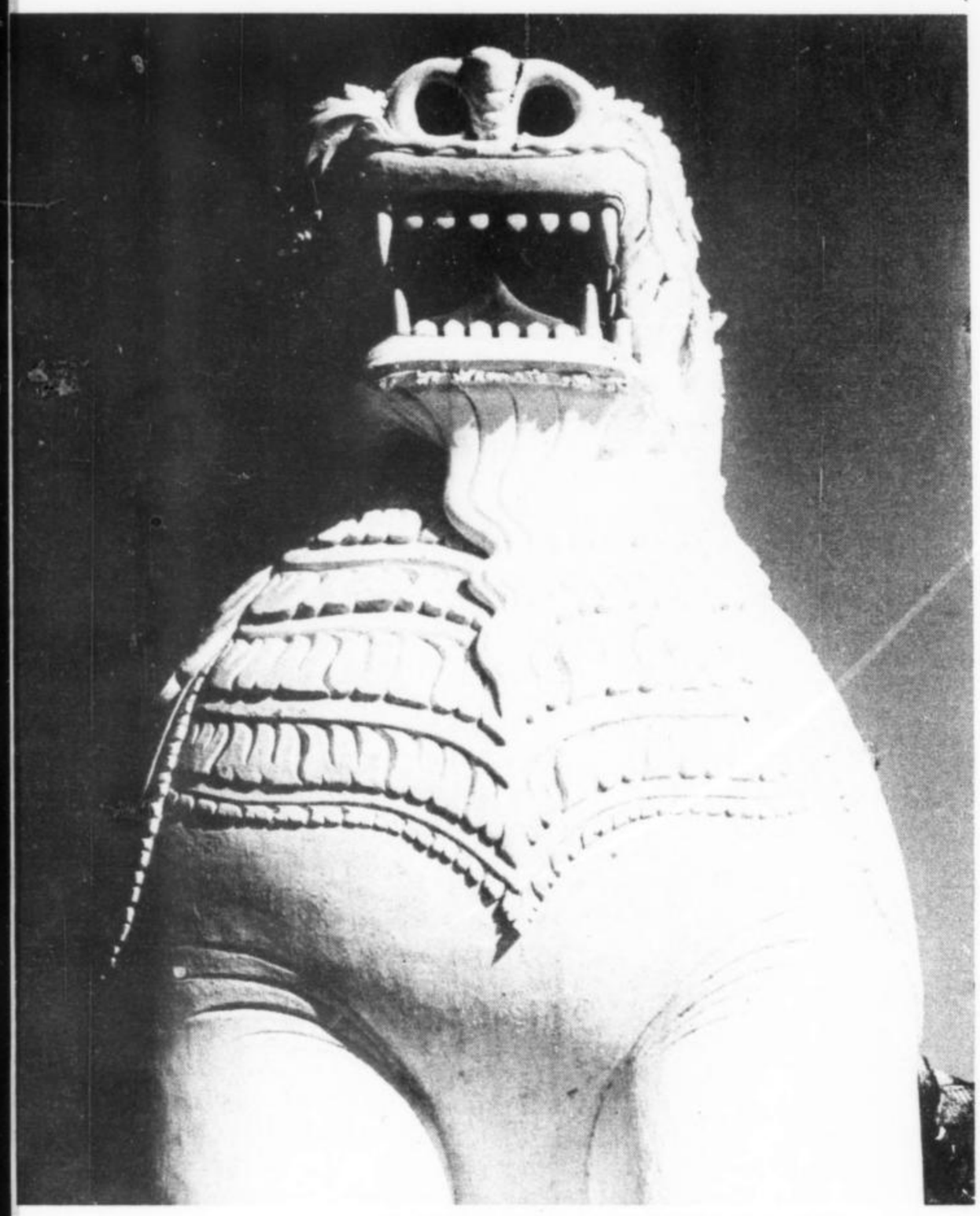


Photo © Monique Maneval, Paris

V 32 / 11 1 DE 79 UMI



Enormous figure of a snarling lion outside a Burmese pagoda was meant to keep evil spirits at bay.

Pagan's forest of Buddhist temples and stupas (some 5,000 monuments in all) extends across a site covering over 70 sq. km. Opposite page, the gleaming white contours of the famous Ananda temple can be seen on the horizon from the terraces of Thatbyinnu, Pagan's tallest edifice (it is as high as a 20-storey building). In July 1975 this unique site was rocked by a violent earthquake which caused extensive damage. Murals in some of the temples sustained irreparable harm. The Burmese authorities are carrying out a major rescue operation (below) on Pagan's stricken monuments.

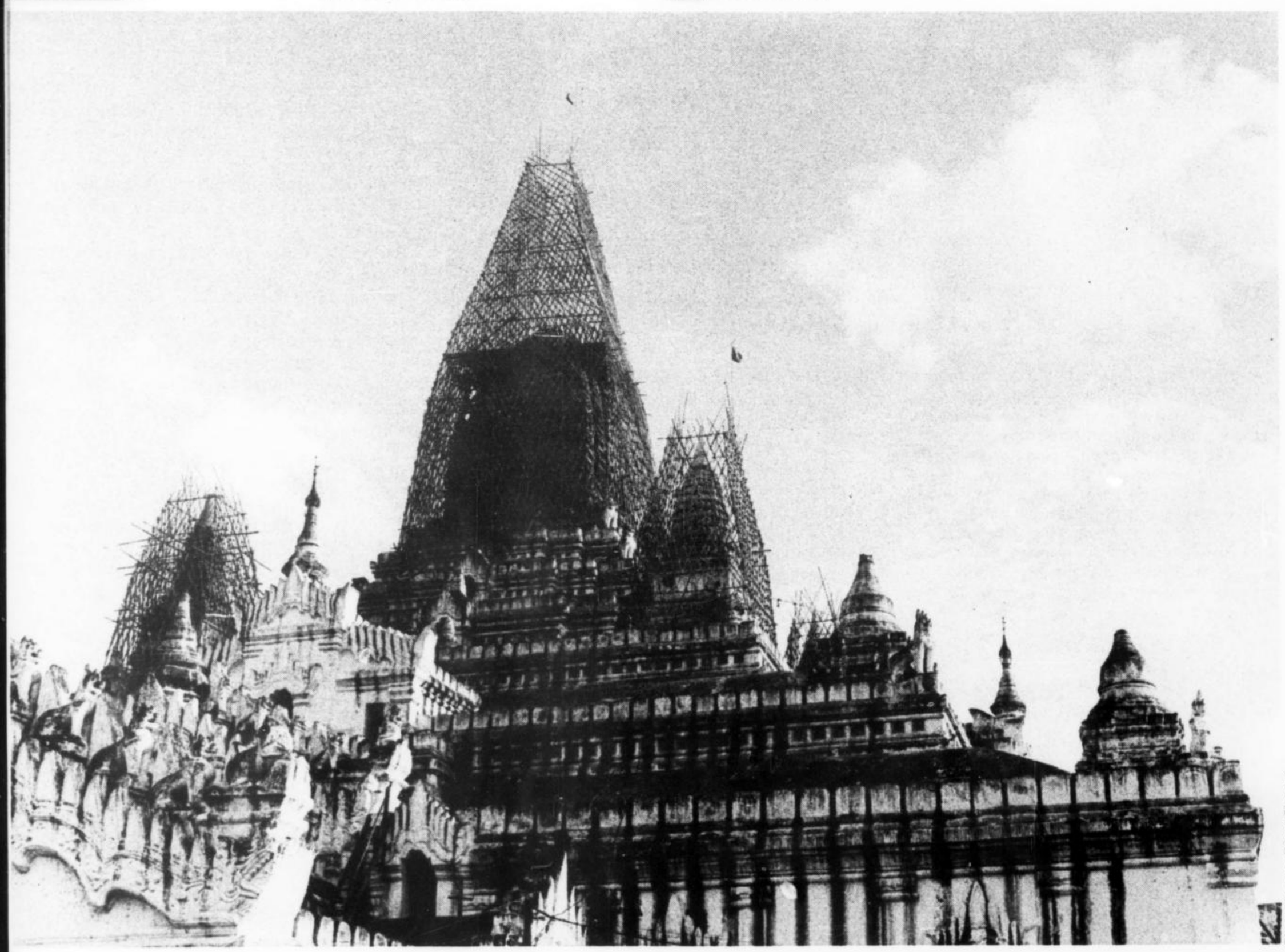


Photo Unesco-Pierre Pichard

Photo Franz Horisberger © Inigo von Oppersdorff, Zurich

"At the River Televaha", above, is inspired by a *Jataka* text which contrasts the behaviour of two hawkers, one of whom is predestined for Buddhahood. In this unusual example of a Burmese painting depicting water, one of the hawkers (probably the man standing upright with hands upraised in the stern of the boat) is seen crossing the River Televaha on his way to the town of Andhapura (All photos on this double page show eighteenth-century murals from Pagan's Ananda Okkyaung temple).

The year 1287 brought to an end the first dream in Buddhist history: a Mongolian army conquered and devastated Pagan, burning down its wooden monastery buildings, its palaces, and the houses and huts of the inhabitants. It seems that Burma had lost all sense of political realities in the second half of the 13th century, for only a few of these buildings lay within the area protected by the city walls. One of the most splendid manifestations of Buddhist piety collapsed all too easily, a prey to the Mongol hordes.

For the next five hundred years there was no Burmese Empire. Various dynasties of the different peoples living on each side of the Irrawaddy and Walwin Rivers warred with each other inconclusively. New capitals and new centres of culture came into being—Ava, Sagaing, Amarapura. The great age of Pagan would not be matched until the end of the eighteenth century with the creation of the incomparable paintings which were executed in many of the little *stupas* (commemorative relic mounds or shrines) and temples of Pagan. Ananda Okkyaung, built between 1776 and 1785, was part of this renaissance, which began with the accession of King Alaungpaya in 1752 and restored to Pagan its former role as Burma's cultural metropolis.

Executed in dominant tones of red and brown, with ochres obtained from the iron geodes which litter the bed of the nearby Irrawaddy, the Ananda Okkyaung murals take up the Buddhist themes which had inspired the artists of Pagan hundreds of years before. Many of these themes are taken from the body of Buddhist scripture known as the *Jatakas,* a collection of stories, anecdotes and pithy sayings which relate episodes from one of the many lives of the *Bodhisatta,* or "Buddha-to-be".

According to tradition, the Buddha Gautama, before his Great Enlightenment, had undergone many existences in many different forms—living among men as a god, a king, a minister, an ascetic, a merchant, a gardener, a musician, and adopting other human guises. He also appeared in the form of various animals or birds. In the *Jatakas*, the Buddha-to-be, in one of his former births, plays a part as the hero or as some other character. Sometimes he is merely an onlooker, but he always shows one or more of the virtues, such as sympathy, compassion or altruism, by which he prepared himself for Enlightenment.

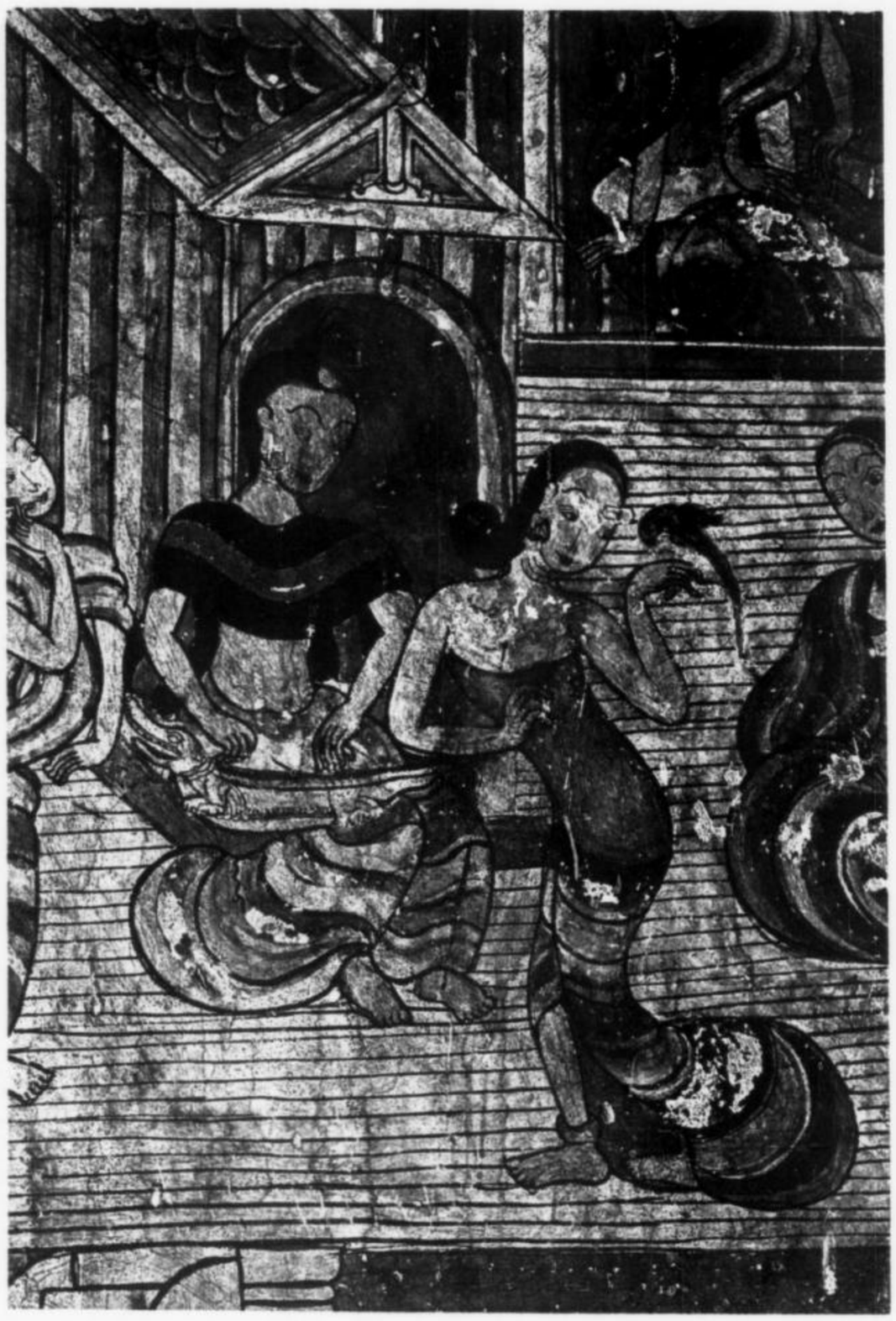
The enormous popularity of the *Jatakas* as vehicles for Buddhist teaching is revealed in the number of texts and pictures they inspired.

What is particularly remarkable about the Ananda Okkyaung murals is the freedom with which the painters conceived their subjects. As the illustrations on these pages show, they do not depict only what is necessary to narrate the *Jakata* stories, they also make use of the opportunity to paint genre scenes from court life and from the lives of ordinary people of the time. In this way they present a wealth of interesting facts about the cultural history of the Burmese people.

The murals belong to a tradition in which the representation of reality, of the external world, is based on certain formulas and matrices which, once fixed, became universally valid. In executing each picture and each part of a picture, the Burmese artist took certain basic figures or models as his starting point. Traditionally, four artistic elements were used in the composition of Burmese painting: *Kanut, Nari, Kapi* and *Gaja,* which are Pali and Sanskrit terms used to define both subject and treatment.

Kanut designates every type of ornamentation in the form of rounded or curved lines. Vegetation, especially the components of the lotus plant, is depicted in this way, but these curved, climbing motifs are often used for snakes and other creatures, stylized waves and clouds, and abstract figures.

Nari, which literally means "woman", describes more generally any depiction of



Although the youngest of a hundred brothers, prince Gamani is elected king because of his wisdom. Above left, two of the brothers on horseback and one mounted on an elephant. They are accompanied by servants, canopy-carriers and soldiers armed with guns.

Slim, graceful lady of the court, above, seems to be dancing to the rhythm plucked from a crocodile-shaped musical instrument held on his knees by the man seated behind her. The painters of the Ananda Okkyaung murals did not limit themselves to portraying Buddhist themes, and their fondness for depicting genre scenes from court and everyday life is a source of many side-lights on Burma's cultural past.

Preceded by ten servants carrying golden vessels, and followed by a canopy-bearer and two other attendants, an elegantly attired wedding guest rides through an open gate, left. Detail from a mural illustrating the marriage of a young man to the daughter of the King's Treasurer, described in the *Jataka*. The framed object at left of the document is part of a loom.

KLAUS WENK, *professor at the Department of Oriental Studies at the University of Hamburg, Federal Republic of Germany, is the author of a number of important works on the history, literature and art of south-east Asia. These include a three-volume illustrated study* Mural Paintings in Thailand *(1975-1976), and* Murals in Burma, *Volume I,* Paintings from Pagan of the Late Period *(1977), which includes a contribution by professor U Tin Lwin of the University of Mandalay, both published by Inigo von Oppersdorff Verlag, Zurich. Both these works, from which the illustrations for this article and the article by professor Adul Wichiencharoen (page 25) are taken, have been awarded the International Emblem for Works of Art and Culture. Franz Horisberger carried out the photographic work for* Paintings from Pagan *in 1975, shortly before the area was hit by a devastating earthquake. For many murals only the photographic record remains.*

the human body, as well as representations of the gods and of the Buddha.

The term *Kapi* strictly refers to the painting of monkeys, but is extended to cover the portrayal of animals of any kind, as well as various mythological creatures. On the whole, the term *Kapi* is linked with the idea of rapid movement, birds in flight, leaping animals, with the playfulness of monkeys, the capricious laziness of the *Kinnari* (half-man, half-bird), and the playing of celestial musicians.

Gaja is the term used to describe the portrayal of the elephant, which is a common figure in Burmese painting. The body of the elephant is associated with the idea of size, height and length, as well as the idea of strength and immobility.

The whole of Burmese painting, with few exceptions, is composed of these four basic types. It represents the concrete, the visible, the material form of things, the surface. Those things that cannot be depicted or can only be suggested—the element of atmosphere, the mental and spiritual forces by which man is moved, emotions and comprehension, the various degrees of consciousness of salvation or of the wrong path—are immanent in the paintings and can be deduced from the material forms. In a Buddha delineated with solid contours, without the link of colouring that might have an aesthetic appeal, a viewer who inhabits the Buddhist world of ideas spontaneously sees a depth of inner peace and acquires the deepest insight into the forms of existence.

In other words, in Burmese pictures we find decorative painting with its origins in floral ornaments, which in the course of development has emerged as geometric forms; we find figurative painting in which solid, undifferentiated forms are found side by side with ethereal and attractively and gracefully painted figures; we find action painting represented by playful animal movements or by the gay frolics of mythological creatures; and we find the painting of objects, which cannot basically be compared with still-life painting but which depicts large dimensions and through these immobility.

Finally, like all Eastern painting, Burmese painting is arranged in parallel perspectives. It is set out in surfaces; it spreads out figures and objects in front of the viewer and for this reason does not, with a few rare exceptions, give the impression of spatial depth. There is no horizon. Painting of this kind must necessarily rely on a framework of drawing, on outlines and on linear designs. Horizontals and verticals merge with each other. They merely divide up the surface and do not create space.

Figures and objects are placed in a sequence or in a group as if in a picture book. Landscape and figures are not usually in harmony with each other, and the figures are isolated from their environment. The *Kanut* formulae are linked neither in shape nor in colouring with the *Nari* painting, and only in some of the murals is there even a

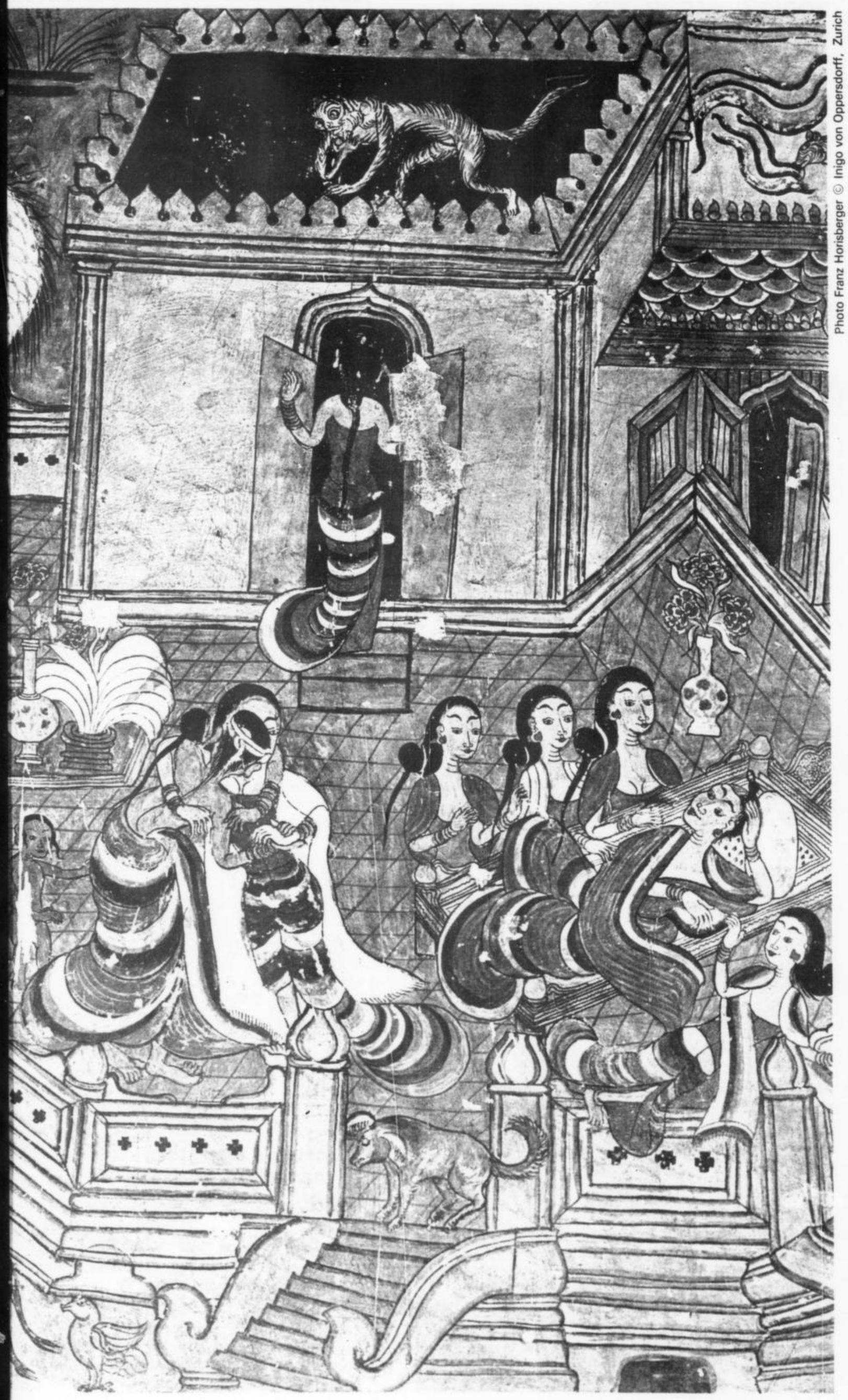


Photo Franz Horisberger © Inigo von Oppersdorff, Zurich

"Once upon a time in the Kasi country the squire of a certain little village had promised a sacrifice to the Fairy of a banyan-tree which stood at the entrance to the village. Afterwards he offered for sacrifice a number of creatures and betook himself to the tree to get released from his vow.
"But the tree-fairy standing in the fork of the tree repeated this stanza:

Take thought of life hereafter
when you seek
Release, for this release is
bondage strict.
Not thus the wise and good
release themselves;
For this the fool's release in
bondage ends.

"Thenceforth, men refrained from such taking of life and by walking in righteousness thronged thereafter the city of the Devas".

In this mural from Ananda Okkyaung, the sovereign figure of the deity stands in the centre of a tree whose roots, trunk and branches flicker like flames. The foliage might be a nimbus for the deity. At right of the tree the walled estate of the "rich citizen" begins; behind it, in the courtyard of his domain he reclines on a couch, surrounded by his wives. On the roof a monkey performs playful tricks. This genre scene, only loosely connected with the *Jataka* narrative, recreates the opulent atmosphere surrounding a man who could afford to sacrifice many sheep, pigs, cattle and fowls.

partial removal of the alienation between one person and another, between object and object.

The whole mode of representation in these remarkable paintings at Pagan is thus unemotional and rational. There is a sense of order. Society is arranged on hierarchical principles, and the whole cosmos is a system ordered according to Hindu-Buddhist cosmography.

■ **Klaus Wenk**

ROBERT JACQUEMIN, who has been responsible for the design and lay-out of the *Unesco Courier* since its inception, retired at the end of 1979. Combining the imagination of an artist with the meticulous rigour of a true professional, he left the imprint of his talent on the hundreds of issues of the magazine published with his collaboration over more than thirty years, a period during which the *Unesco Courier* achieved recognition and success with a vast international readership. Both for his professional ability and for his human qualities Robert Jacquemin has earned the high esteem and gratitude of all who worked with him.

Unicef greeting cards

Artists and museums from many countries have again contributed designs to this year's UNICEF greeting cards and stationery. The collection of all-occasion cards, in full size or mini format, note-cards, and sets of matching stationery, cards and lined envelopes, offer designs from a wide variety of sources including a 17th-century Chinese wood-cut, Ireland's 7th-century illuminated manuscript "Book of Durrow", a pre-Columbian tapestry and a stamped Nigerian coronation cloth. Proceeds from the sale of these items, available at UNICEF sales points throughout the world, will enable UNICEF to continue and expand its vital work of bringing better nutrition, increased educational opportunities and improved health care to needy children in some 100 developing countries of Asia, Africa and Latin America. Also available is a trilingual (English-French-Spanish) engagement calendar featuring children's games, toys and songs from twenty countries on five continents. Highly popular educational toys are UNICEF's three "Educoll" cardboard cut-out kits for building traditional dwellings of Africa and Indonesia, and a colourful "Friendship" jigsaw puzzle showing children from many countries holding hands in a circle. Shown here, set of twenty different all-occasion mini-cards.

BOOKSHELF

Recent Unesco books and periodicals

• **Towards a New International Economic Order,** by Mohammed Bedjaoui. First in a new Unesco series entitled "New Challenges to International Law". Published and sold exclusively throughout the world by Holmes and Meier Publishers Inc., New York, and Holmes and Meier Ltd., London. 1979. 287 pp.

• **New Trends in Home Economics Education,** vol. I. Edited by Vincent G. Hutchinson and F.L. Calder. Reports by specialists from many countries on the role of home economics in national development. 1979, 139 pp. (24 F).

• **National Science and Technology Policies in Europe and North America,** 1978. Present situation and future prospects. Presents national summaries from among the 37 countries attending the second Unesco MINESPOL II (Ministers responsible for science and technology policy in the European and North American region) conference held in Belgrade, 1978. 1979, 458 pp. (28 F); **Science, Technology and Government Policy.** The working documents and concluding texts of the 1978 MINESPOL II conference. 183 pp. (20 F). Numbers 43 and 44 in Unesco's "Science Policy Studies and Documents" series.

• **Research and Social Goals** is the theme of Unesco's quarterly **Impact of Science on Society** (Vol. 29, No. 3, 1979). Each issue 12 F; subscriptions 40 F for one year, 66 F for two years.

• **Patterns of Child Socialization,** theme of Unesco's quarterly **International Social Science Journal** (Vol. XXI, No. 3, 1979). Each issue 23 F; subscriptions 70 F for one year, 116 F for two years.

• **Mathematics for Real Life** is the special theme of **Prospects,** Unesco's quarterly review of education (Vol. IX No. 3, 1979). Each issue 12 F; subscriptions 42 F for one year, 70 F for two years.

Unesco's Literature Translations Series

India

• **The Hermit and the Love-Thief.** Sanskrit Poems of Bhartrihari and Bilhana, translated by Barbara Stoler Miller. Columbia University Press, New York, 1978, 127 pp.

Songs of KRSNA, translated from the Bengali, Sanskrit and Hindi by Deben Bhattacharya. Samuel Weiser Inc., New York, 1978. 191 pp. Japan.

Japan

• **A Certain Woman (Aru Onna),** a novel by Arishima Taleo. Translated by Kenneth Strong. University of Tokyo Press, 1978. 382 pp.

Europe

• **Wild Tales (Divi razkazi),** translated from the Bulgarian by Michael Holman. Peter Owen Ltd., London, 1979. 239 pp.

Unesco Courier
Index 1979

January
INTERNATIONAL YEAR OF THE CHILD. The silenced majority (E. Boulding). Cradled in hunger (F.M. Barros). Fairy tales (J.-E. Adoum). The road to self-expression (A. McKenna). Declaration of the Rights of the Child. What's in a name? (H. Alphandéry). Children in exile. Art treasures: Mother and child from Mohenjodaro (Pakistan).

February
THE HUICHOL (J. Negrin). Are we heating up our planet? (W. Kellogg). The Mayas (Y. Knorozov). Mayan language (V. Kuzmischev). Haitian art (R. Depestre). World's-eye view of history (G. Barraclough). Art treasures: Ivory trio (Greece).

March
CHILDREN AND THE MASS MEDIA (K. Goto). Television (J. Halloran). Children as actors (F. Truffaut). African childhood (C. Laye). Children's books (M. Soriano). Unesco and International Year of the Child. Racism in textooks (H. Ortega; B. Banfield). Whizz-kids (A. Petrovsky). Art treasures: Country boy (France).

April
THE ARMS RACE. The will for peace (A.M. M'Bow). The Arms Race (U.N. report): Rising tide of military expenditure; New technology for overkill; The quality spiral; The deadliest weapon of all?; Military waste and human want; Three myths; The military establishment; Can the arms race be halted? Art treasures: Phoenician fertility symbols (Tunisia).

May
EINSTEIN (J. Ehlers). Relativity in a nutshell (I. Asimov). The test of time (P. Dirac). Einstein's universe. The Mole and the Butterfly (P. Thuillier). Frontiers of science (A. Migdal). The scientist's dilemma (A. Einstein). Art treasures: The smiling boy (India).

June
ROYAL TOMBS OF MACEDON (M. Andronicos). Sukhothai (M. Diskul). Common heritage or licence to exploit? (M. Bedjaoui). The Elche Mystery (J.-C. Langlois). Korczak (S. Tomkiewicz and B. Maffioli). Margaret Mead (C. Lévi-Strauss). Art treasures: Maori chief and his children (New Zealand).

July
MEDICINE'S "GREEN REVOLUTION" (J.-M. Pelt). Avicenna (H. Said). Come-back for medicinal plants (M. Atisso). African medicinal plants (D. Ekong). Unesco and chemistry of natural products. Tibet's medical thesaurus (L. Khundanova). Chinese medicine (Wei-Wen). Neptune's pharmacopoeia (M. Piattelli). Mexican plants and human fertility (P. Crabbé). Plant cures from Brazil (O. Gottlieb and W. Mors). Herbal therapy for drug addiction. Bulgarian folk remedies (V. Petkov). Art treasures: The swinging Totonacs (Mexico).

August-September
GENERAL HISTORY OF AFRICA (A.-M. M'Bow). A continent viewed from within (J. Ki-Zerbo). The written word. Dialogue with time (B. Hama and J. Ki-Zerbo). Oral tradition (A. Hampate Bâ). The Hamitic myth (D. Olderogge). Prehistoric rock paintings; The cradle of mankind (J. Ki-Zerbo). African prehistory and the evolution of man (chart). Egypt's inventors and technologists (R. El-Nadoury and J. Vercoutter). The Empire of Kush (J. Leclant). Matriarchs of Meroe (A.M. Ali Hakem with I. Hrbek and J. Vercoutter). Mali Empire (D. Niane). Swahili civilization (V. Matveiev). Art treasures: Mother and child (Mali).

October
PAPUA NEW GUINEA. Cultural roots of a new nation (J. Kolia). New Ireland's Malanggan art (P. Godin). Profile of Papua New Guinea. Children of apartheid (M. Kunene). Bertina in Rome (B. Wijngaarden). Agrarian reform (FAO). Music of the Gulf (H. Touma). Minaret of Jam (A. Bruno). Art treasures: Mother-goddess (Turkey).

November
SCIENCE, TECHNOLOGY AND DEVELOPMENT (I. Abdel Rahman). Twelve "musts" for development (J. Frank da Costa). Widening chasm between rich and poor (N.A. Cox-George). The candle of learning (A. Salam). Diminishing returns of technology (O. Giarini). Search for a global strategy (D. Gvishiani). Meiji Japan (K. Oshima and K. Furuya). The decision-makers (F. Papa Blanco). Art treasures: Motherhood in marble (United Kingdom).

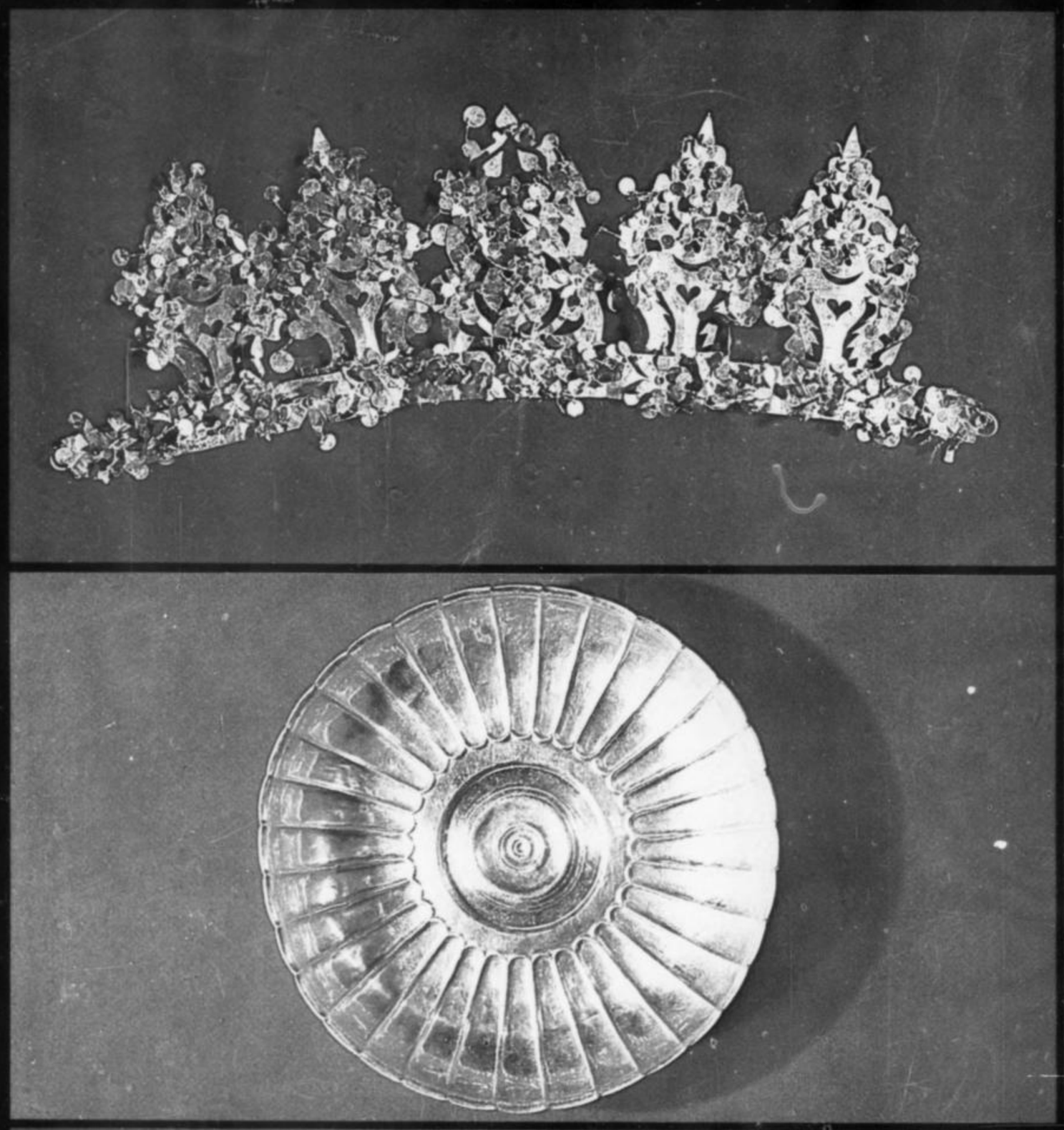
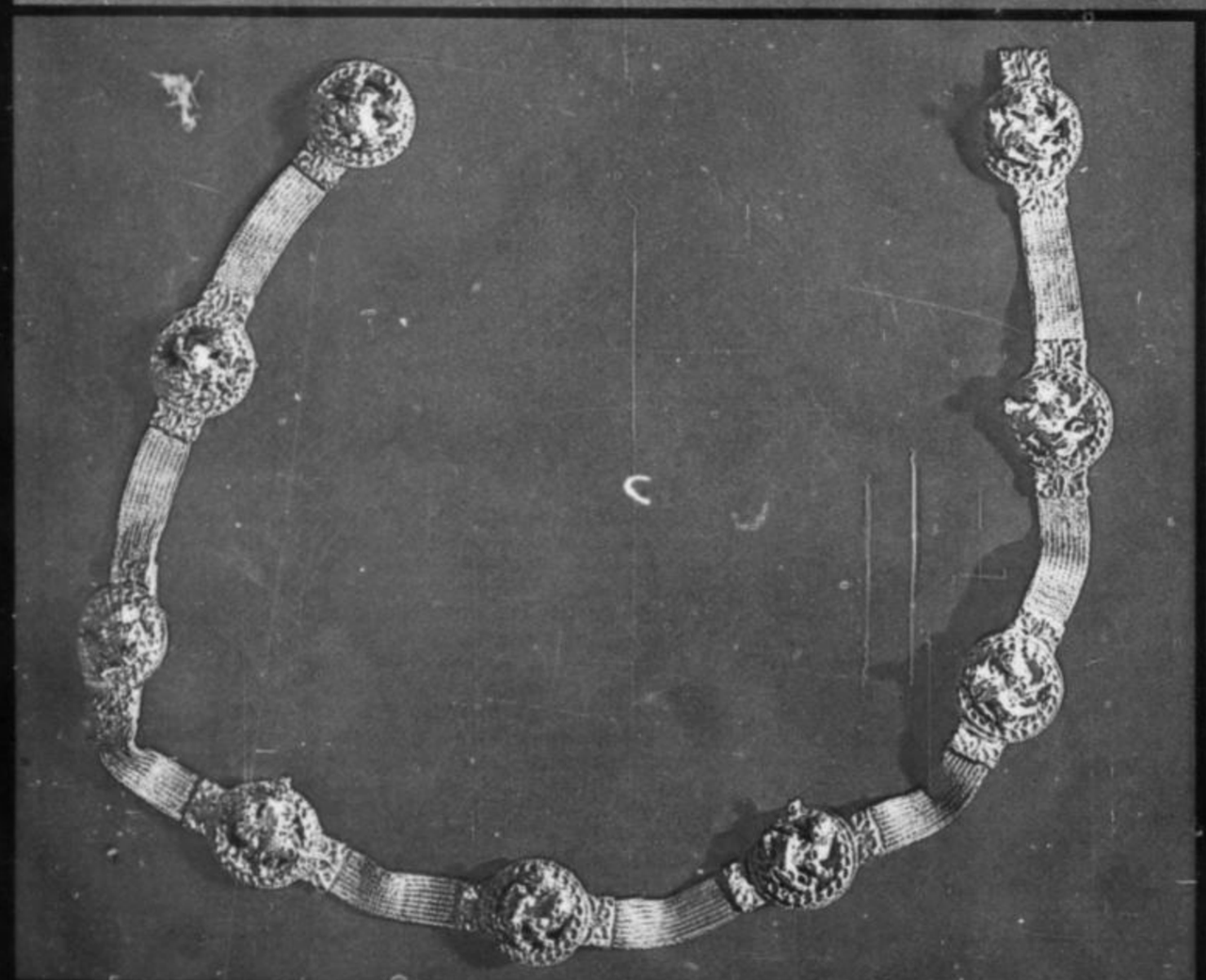
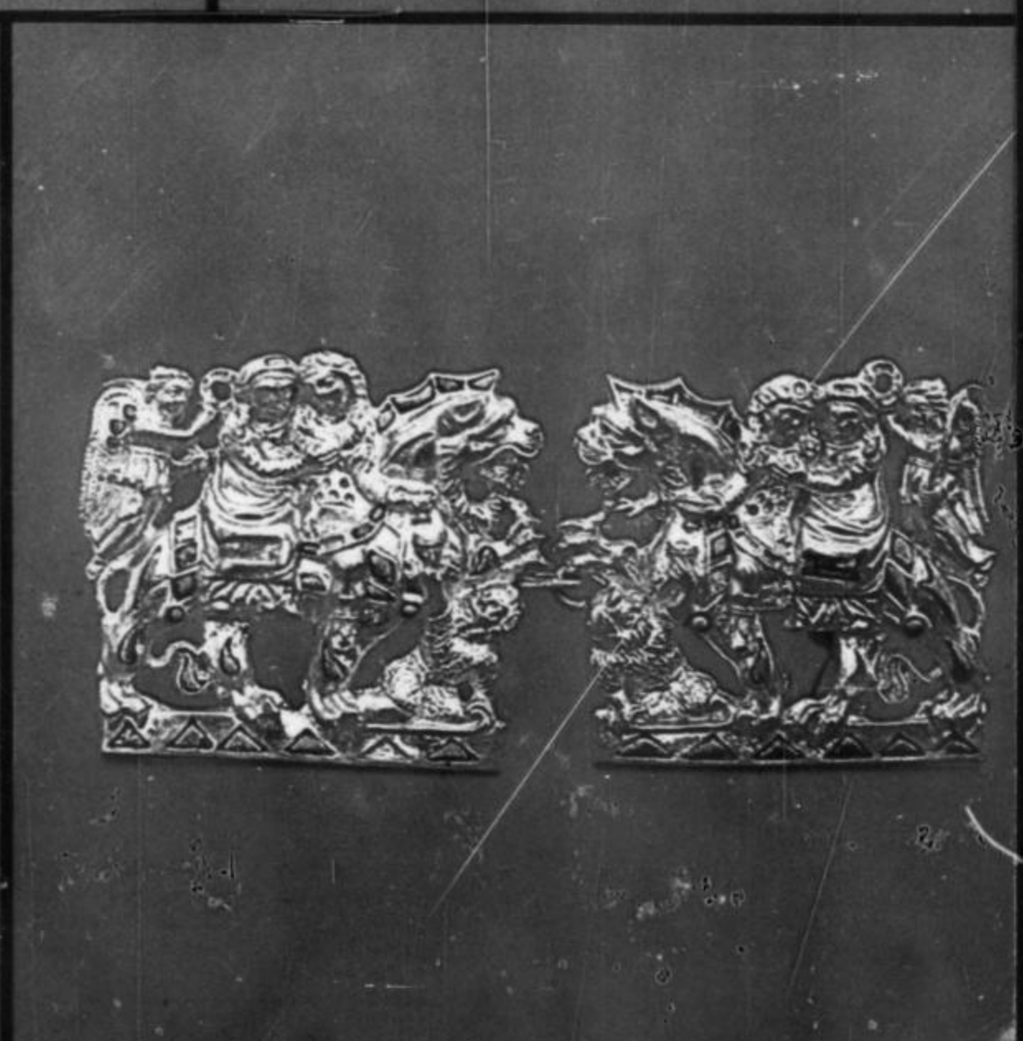
December
A CHINESE EMPEROR'S CLAY ARMY (Gu Wenjie). Holy Places of Upper Nepal (C. Jest). Buddhist vision in Thai art (A. Wichiencharoen). Ancient gold from Afghanistan (V. Sarianidi). Paintings of Pagan, Burma (K. Wenk). Art treasures: Birth of the Buddha (Nepal).

Where to renew your subscription
and place your order for other Unesco publications

Order from any bookseller or write direct to the National Distributor in your country. (See list below; names of distributors in countries not listed, along with subscription rates in local currency, will be supplied on request.)

AUSTRALIA. Publications: Educational Supplies Pty. Ltd. P.O. Box 33 , Brookvale, 2100, NSW. Periodicals: Dominie Pty. Subscriptions Dept., P.O. Box 33, Brookvale 2100, NSW. Sub-agent: United Nations Association of Australia, Victorian Division, Campbell House, 100 Flinders St., Melbourne (Victoria), 3000. – **AUSTRIA**. Dr. Franz Hain, Verlags-und Kommissionsbuch-handlung, Industriehof Stadlau, Dr. Otto Neurath-Gasse 5, 1220 Wien. – **BANGLADESH**. Bangladesh Books International Ltd., Ittefaq Building, 1, R.K. Mission Rd., Hatkhola, Dacca 3. – **BELGIUM**. "Unesco Courier" Dutch edition only: N.V. Handelmaatschappij Keesing. Keesinglaan 2-18, 2100 Deurne-Antwerpen. French edition and general Unesco publications agent: Jean de Lannoy, 202, avenue du Roi, 1060 Brussels, CCP 000-0070823-13. – **BURMA**. Trade Corporation No. 9, 550-552 Merchant Street, Rangoon. – **CANADA**. Renouf Publishing Co. Ltd., 2182 St. Catherine Street West, Montreal, Que. H3H 1M7. – **CHINA**. China National Publications Import Corporation, West Europe Department, P.O. Box 88, Peking – CYPRUS. "MAM", Archbishop Makarios 3rd Avenue, P.O. Box 1722, Nicosia. – **CZECHOSLOVAKIA**. – S.N.T.L., Spalena 51, Prague 1 (Permanent display); Zahranicni literatura, 11 Soukenicka, Prague 1. For Slovakia only: Alfa Verlag. – Publishers, Hurbanovo nam. 6,893 31 Bratislava – CSSR. – **DENMARK**. Munksgaards Boghandel, 6, Norregade, DK – 1165, Copenhagen K. – **EGYPT (ARAB REPUBLIC OF)**. National Centre for Unesco Publications, No. 1 Talaat Harb Street, Cairo. – **ETHIOPIA**. National Agency for Unesco, P.O. Box 2996, Addis Ababa. – **FINLAND**. Akateeminen Kirjakauppa, Keskuskatu 1, SF-00100 Helsinki 10. – **FRANCE**. Librairie de l'Unesco, 7, place de Fontenoy, 75700 Paris, C.C.P. 12598-48. – **GERMAN DEMOCRATIC REP**. Buchhaus Leipzig, Postfach 140, 710 Leipzig or from Internationalen Buchhandlungen in the G.D.R. – **FED. REP. OF GERMANY**. For the Unesco Kurier (German ed. only): 53 Bonn 1, Colmantstrasse 22. For scientific maps only: GEO CENTER D7 Stuttgart 80, Postfach 800830. Other publications: S. Karger GmbH, Karger Buchhandlung, Angerhofstrasse 9, Postfach 2, 8034 Germering/München. – **GHANA**. Presbyterian Bookshop Depot Ltd., P.O. Box 195, Accra; Ghana Book Suppliers Ltd., P.O. Box 7869, Accra; The University Bookshop of Ghana, Accra; The University Bookshop of Cape Coast; The University Bookshop of Legon, P.O. Box 1, Legon. – **GREAT BRITAIN**. See United Kingdom. – **HONG KONG**. Federal Publications (HK) Ltd., 5A Evergreen Industrial Mansion, 12 Yip Fat Street, Aberdeen. Swindon Book Co., 13-15, Lock Road, Kowloon. – **HUNGARY**. Akadémiai Könyvesbolt, Váci u. 22, Budapest V; A.K.V. Konyvtürosok Boltja, Népköztársaság utja 16, Budapest VI. – **ICELAND**. Snaebjörn Jonsson & Co., H.F., Hafnarstraeti 9, Reykjavik. – **INDIA**. Orient Longman Ltd., Kamani Marg, Ballard Estate, Bombay 400038; 17 Chittaranjan Avenue, Calcutta 13; 36a, Anna Salai, Mount Road, Madras 2; B-3/7 Asaf Ali Road, New Delhi 1; 80/1 Mahatma Gandhi Road, Bangalore-560001; 3-5-820 Hyderguda, Hyderabad-500001. Sub-Depots: Oxford Book & Stationery Co. 17 Park Street, Calcutta 70016; Scindia House, New Delhi; Publications Section, Ministry of Education and Social Welfare, 511 C-Wing, Shastri Bhavan, New Delhi 110001. – **INDONESIA**. Bhratara Publishers and Booksellers, 29 Jl.Oto Iskandardinata III, Jakarta; Gramedia Bookshop, Jl. Gadjah Mada 109, Jakarta; Indira P.T., Jl. Dr Sam Ratulangie 47, Jakarta Pusat. – **IRAN**. Kharazmie Publishing and Distribution Co., 28, Vessal Shirazi Street, Shahreza Avenue, P.O. Box 314/1486, Teheran; Iranian Nat. Comm. for Unesco, Ave. Iranchahr Chomali No. 300, B.P. 1533, Teheran. – **IRAQ**. McKenzie's Bookshop, Al -Rashid Street, Baghdad. – **IRELAND**. The Educational Company of Ireland Ltd., Ballymount Road, Walkinstown, Dublin 12. – **ISRAEL**. A.B.C. Bookstore Ltd., P.O. Box 1283, 71 Allenby Road, Tel Aviv 61000 – **JAMAICA**. Sangster's Book Stores Ltd., P.O. Box 366, 101 Water Lane, Kingston. – **JAPAN**. Eastern Book Service Inc., Shuhwa Toranomon 3bldg, 23-6, Toranomon 3-Chome, Minato-ku, Tokyo 105, – **KENYA**. East African Publishing House, P.O. Box 30571, Nairobi. – **KOREA**. Korean National Commission for Unesco, P.O. Box Central 64, Seoul. – **KUWAIT**. The Kuwait Bookshop Co., Ltd, POB 2942, Kuwait – **LESOTHO**. Mazenod Book Centre, P.O. Mazenod, Lesotho, Southern Africa. – **LIBERIA**. Cole and Yancy Bookshops Ltd., P.O. Box 286, Monrovia. – **LIBYA**. Agency for Development of Publication & Distribution, P.O. Box 34-35, Tripoli. – **LUXEMBOURG**. Librairie Paul Bruck, 22, Grande-Rue, Luxembourg. – **MALAYSIA**. Federal Publications, Lot 8323, Jl.222, Petaling Jaya, Selangor. – **MALTA**. Sapienzas, 26 Republic Street, Valletta. – **MAURITIUS**. Nalanda Company Ltd., 30, Bourbon Street, Port-Louis. – **MONACO**. British Library, 30 bd. des Moulins, Monte-Carlo. – **NETHERLANDS**. For the "Unesco Koerier" Dutch edition only: Systemen Keesing, Ruysdaelstraat 71-75, Amsterdam-1007. Agent for all Unesco publications: N.V. Martinus Nijhoff, Lange Voorhout, 9, The Hague. – **NETHERLANDS ANTILLES**. Van Dorp-Eddine N.V., P.O. Box 200, Willemstad, Curaçao. N.A. – **NEW ZEALAND**. Government Printing Office, Government Bookshops at: Rutland Street, P.O. Box 5344, Auckland; 130, Oxford Terrace, P.O. Box 1721 Christchurch; Alma Street, P.O. Box 857 Hamilton; Princes Street, P.O. Box 1104, Dunedin; Mulgrave Street, Private Bag, Wellington. – **NIGERIA**. The University Bookshop of Ife; The University Bookshop of Ibadan, P.O. 286; The University Bookshop of Nsukka; The University Bookshop of Lagos;The Ahmadu Bello University Bookshop of Zaria. – **NORWAY**. All publications: Johan Grundt Tanum (Booksellers), Karl Johansgate 41/43, Oslo 1. For Unesco Courier only: A.S. Narvesens Literaturjeneste, Box 6125, Oslo 6. – **PAKISTAN**. Mirza Book Agency, 65 Shahrah Quaid-e-azam, P.O. Box No. 729, Lahore 3. – **PHILIPPINES**. The Modern Book Co., 926 Rizal Avenue, P.O. Box 632, Manila D-404. – **POLAND**. Orpan-Import, Palac Kultury I Nauki, Warsaw; Ars Polona-Ruch, Krakowskie Przedmiescie No. 7.00-068 WARSAW. – **PORTUGAL**. Dias & Andrade Ltda, Livraria Portugal, rua do Carmo 70, Lisbon. – **SEYCHELLES**. New Service Ltd., Kingsgate House, P.O. Box 131, Mahé. – **SIERRA LEONE**. Fourah Bay, Njala University and Sierra Leone Diocesan Bookshops, Freetown – **SINGAPORE**. Federal Publications (S) Pte Ltd., No. 1 New Industrial Road, off Upper Paya Lebar Road, Singapore 19. – **SOMALI DEMOCRATIC REPUBLIC**. Modern Book Shop and General, P.O. Box 951, Mogadiscio. – **SOUTH AFRICA**. All publications: Van Schaik's Book-store (Pty.) Ltd., Libri Building, Church Street, P.O. Box 924, Pretoria. For the Unesco Courier (single copies) only: Central News agency, P.O. Box 1033, Johannesburg. – **SOUTHERN RHODESIA**. Textbook Sales (PVT) Ltd., 67 Union Avenue, Salisbury. – **SRI LANKA**. Lake House Bookshop, 10 Sir Chittampalam Gardiner Mawata P.O.B. 244 Colombo 2. – **SUDAN**. Al Bashir Bookshop, P.O. Box 1118, Khartoum. – **SWEDEN**. All publications A/B C.E. Fritzes Kungl, Hovbokhandel, Regeringsgatan 12, Box 16356, 10327 Stockholm 16. For the Unesco Courier: Svenska FN-Förbundet, Skolgränd 2, Box 150 50 S- 104 65, Stockholm. – **SWITZERLAND**. All publications: Europa Verlag, 5 Rämistrasse. Zurich. Librairie Payot, rue Grenus 6, 1211, Geneva 11, C.C.P. 12-236. – **TANZANIA**. Dar-es Salaam Bookshop, P.O.B. 9030 Dar-es-Salaam. – **THAILAND**. Nibondh and Co. Ltd., 40-42 Charoen Krung Road, Siyaeg Phaya Sri, P.O. Box 402, Bangkok: Suksapan Panit, Mansion 9, Rajdamnern Avenue, Bangkok; Suksit Siam Company, 1715 Rama IV Road, Bangkok. **TRINIDAD AND TOBAGO**. National Commission for Unesco, 18 Alexandra Street, St. Clair, Trinidad, W.I. – **TURKEY**. Librairie Hachette, 469 Istiklal Caddesi, Beyoglu, Istambul. – **UGANDA**. Uganda Bookshop, P.O. Box 145, Kampala. – **UNITED KINGDOM**. H.M. Stationery Office, P.O. Box 569, London, S.E.I., and Government Bookshops in London, Edinburgh, Cardiff, Belfast, Manchester, Birmingham, Bristol. – **UNITED STATES**. Unipub, 345 Park Avenue South, New York, N.Y. 10010. – **U.S.S.R**. Mezhdunarodnaya Kniga, Moscow, G-200. – **YUGOSLAVIA**. Jugoslovenska Knjiga, Trg Republike 5/8, Belgrade; Drzavna Zalozba Slovenje, Titova C 25, P.O.B. 50-1, Ljubliana.

Gleaming treasures from a crossroads of history

These bejewelled gold ornaments are just a few specimens of thousands recently unearthed in an ancient princely necropolis near Shibarghan, northern Afghanistan. Through their fascinating mixture of styles and cultural influences, the treasures are yielding vital information about the shadowy history of a society that stood at the crossroads of East and West 2,000 years ago (see story page 29). Clockwise from right: scabbard adorned with cavorting beasts; buckle featuring the winged goddess of Victory, a couple (perhaps Dionysus and Ariadne) riding a fabulous beast, and a kneeling satyr; braided gold belt; golden bowl, once a dead ruler's headrest; coronet of gold trees and perching birds, encrusted with pearls and turquoise.

Photos Viktor I. Sarianidi, Moscow — Soviet Afghan Archaeological Expedition